



THE NEW YORK



DRAMATIC MIRROR

VOL. LX, NO. 1,547.

NEW YORK, SATURDAY, AUGUST 15, 1908.

PRICE TEN CENTS.



ISADORE MARTIN AND CHARLES SCHOFIELD

THE MATINEE GIRL



the front rank of inspiration because of his Hamlet, being an Englishman.

"Who is the handsomest man in the profession?" brings forth hot claims to the respective pulchritude of Harry Woodruff and Hamilton Revelle. Male Thespians prefer the blondness and brawn of Harry Woodruff. Female members of the profession see greater beauty in the Spanish coloring of Hamilton Revelle.

Lillian Albertson and Margaret Anglin are agreed upon as the typical American actresses. Maude Adams and Ethel Barrymore as the "most fascinating women." Aubrey Boncault's name appears at the head of the list as "the most magnetic man," and Henry Miller and E. H. Sothern are named as the most intellectual actors. William Elliott, who last season played the role of the son in The Grand Army Man, is remembered in the list of "the most pleasing juveniles."

A great man is Elbert Hubbard. He says: "If fate passes us a lemon, let's accept it and start a lemonade stand."

What is your favorite motto? May Irwin's is "Do it now."

REVIEWS OF NEW PLAYS.

Two Early Offerings Started the Metropolitan Season Last Week

To be reviewed next week:

THE TRAVELING SALESMAN.....Liberty
TENNESSEE TENNIS.....Fourteenth Street
LUCKY JIM.....Grand Street

Wallack's—The Girl Question

Musical comedy in three acts; book by Hough and Adams; music by Joseph E. Howard. Produced Aug. 3. Askin-Singer Company (Inc.), managers.

Elsie Davis.....Isabel D'Armond
A Reporter.....Dan Bruce
T. P. G. Sears.....Edwin Maynard
"Jo".....George Drew Mendum
Con Ryan.....Julie McGee
Billy.....George McGee
Harold Sears.....Jack Henderson
Mrs. Jesse Seaton.....Helen Royton
Baron Max von Tesmar.....Carl H. George
"Bud".....McClintock
"Kid".....Hennessey
"Sissy".....Jones
Jake Schwartz.....William Davis
A Bailiff.....J. D. Miller

Wherein The Girl Question appealed so strongly to Chicago audiences last season was not apparent at the first New York performance last week. It may be that the weather discouraged enthusiasm in the audience and in the actors alike. Anyway, the piece was not gleefully received, although some of the songs and choruses were heartily applauded. There is merit in the plot and in the acting, and some quality in the not too original music, but there is a bad drag that at times makes the entertainment almost a bore. With the coming of cooler nights and after a cutting and sitting to New York tastes patronage and pleasure will both be increased.

The three acts have one setting, the interior of a restaurant, supposed to be located at Times Square. The head waiter, Con Ryan, is in love with his popular cashier, Elsie Davis, and is loved by Jo Forster, a waitress. Elsie falls in love with Harold Sears, the son of a railway magnate, and goes on the stage. Jo falls heir to a small fortune in railway stocks, and comes into her property through the kindness of a simple-minded German Baron, Max von Tesmar. Sears, Sr., forges a mortgage on the restaurant in which Con has acquired a part interest, and breaks up a New Year's party just as Con discovers that Elsie is going to marry Harold. The restaurant is turned into a broker's office, with Jo as stenographer. Con goes into the book agent business with little success. Jo sells her railroad stock to Sears on condition that he will move out of the restaurant at once, and then she gives it all to Con. The head waiter discovers that he has misplaced his love, takes Jo in his arms and gives the curtain a chance to fall on a spirited chorus number in the restored restaurant.

The important members of the company are well selected. Isabel D'Armond as Elsie makes an individual hit in the gracefully played ingenue role. She has a sprightly personality, and an extra share of ability. Besides, she sings well, dances prettily, and wears becoming costumes. Her best songs are "I Like to Have You Call Me Honey" and "When Eyes Like Yours Look Into Eyes Like Mine," the latter sung as a duet with the juvenile. She has two other songs, "There Is No Place Like Home," and "Be Sweet to Me, Kid," both of which are catchy, but will not have the popularity of the first two mentioned. George Drew Mendum plays Jo Forster with her usual dramatic skill, and does much with a most difficult role. Mendum gives the impression of surety of method and intelligence of purpose. Helen Royton as Mrs. Sears the stenographer, wife of the railway magnate, never fails to make a point, but her work is obvious and lacking in brilliancy. Her two songs are "Waltz with Me Till I'm Dreamy," and "It's Bye-Bye, Pal."

Junie McGee plays Con in his usual manner, and gets away with the large supply of slang the role contains. On the opening night he was frequently indistinct in his lines and appeared to lack confidence. He has a duet with Miss D'Armond, a song called "The Old Buck and Wing," and a topical number, entitled "Do Something." Carl H. George as the German Baron gives a careful, accurate performance of an agreeable comedy role, and has a dialect that seems real. Edwin Maynard is good as the railway man, and Jack Henderson agreeably plays the part of Harold Sears. He sings well, and his dancing is pleasing. Dan Bruce is seen in the small role of a reporter, and Harry Hanlon, Lester Brown, Lew Fuller, and William Davis add to the entertainment by their work in purely burlesque roles. George Morgan as a negro waiter has little opportunity to show his skill. The chorus numbers are well staged and costumed, and a novelty is introduced in the form of a two-faced chorus, in which the singers wear masks on the back of their heads. Morgan and McGarry do some lively dancing in the second act. The single setting is attractive, but not elaborate.

Third Avenue—The Sheriff of Angel Gulch.

Melodrama, in four acts, by Charles E. Blaney. Produced Aug. 1 (Charles E. Blaney, manager).

Young Buffalo.....Young Buffalo
Topas Carson.....Young Buffalo
Colonel Redmond.....Eugene L. Rose
Geoffrey Lawson.....John W. Cowell
Judge Grit.....Charles Drake
Jasper White.....Paul Klats
Cheyenne Bill Clark.....Frank Johnson
Buck Wade.....Antoine Prevost
Ed. Curry.....Lee Colvin
Tobe Michaels.....Edward Martin
Jim Spear.....H. Fresse
Lillian Reed.....Caroline May
Mercy Clarke.....Ruby Erwood
Mrs. Judge Grit.....Margaret E. Meredith
Mrs. Wallace.....Addie Dunant

The Third Avenue Theatre has changed hands recently, and every night after the third act of the regular performance the heavy man comes out and announces in melodramatic tones the change in management. Charles E. Blaney, the king of melodrama, will hereafter manage this house, and it is his determination to produce such plays that the young and the old can enjoy alike; plays whose subjects can be discussed in the parlor as well as in the street. And it is the intention of the management to make the

Third Avenue Theatre a meeting place for this great public of the great East Side. "Meet me at the Third Avenue Theatre" is a phrase that we want to see become a by-word in that neighborhood," etc.

What is said about Mr. Blaney's purpose is all right, but the way in which it is said is enough to drive away some of those who really want to see the attractions offered. One cannot help wondering what the audience would do if it heard it the second time. The speech was as mechanical and emotionless that it could not possibly have a good effect, and could only be of interest to the student of eccentric human nature.

But that wasn't the only thing in the entertainment. There was the play itself, and Young Buffalo was the star. The Sheriff of Angel Gulch was the play and Young Buffalo was the sheriff. He made love, captured desperadoes, righted wrongs, and explained to tenderheart that the men who lived longest out "thar" were those who shot first and talked afterward. Young Buffalo was necessarily the star. The colonel was the villain. It was quite plain that the colonel and Buffalo were to mix things up sooner or later, because the colonel wore a black hat, a black mustache, a white tie, a black coat, and white trousers. If he wanted to live an upright life he would never have worn such things. It didn't take long to develop the fact that the colonel had killed Young Buffalo's father and taken possession of his mine. Young Buffalo was in love with Lillian Redmond, the colonel's daughter, and, of course, he had to go slow with the colonel. In the second act a "square sport" shows up in the person of Topas Carson. Topas is a valuable addition to the play, because he is Lillian's real father. Just as soon as Topas can make this known he does so, and also imparts the information that confirms Buffalo's suspicions as to the murderer of his father. When he does this the play ends. Buffalo shoots the colonel and "the meek inherit the earth."

The play ends, but that isn't all. Oh, no. It was Thursday night and on that night at the Third Avenue Theatre there is something doing. There was something doing last Thursday night. An announcer came out and announced that all who desired to display their talent and become famous might do so on that night, and the management would be pleased. Just after the announcement was made several Jenny Lindes and Adeline Pattis in embryo seemed to roll on the stage from the wings, the flies and the docks below; they came from all sides and were of all kinds and shapes. Nothing but the East Side could have produced this conglomeration of types. They were all there, all the way from Mamie Oliver, "Champion Female Bartender," to Bedelia Russell, "the Fantastic Tripper." Mamie's feelings got hurt, but Bedelia didn't care. "I don't care," she yelled at the top of her voice while the cruel hook was dragging her off. One man in the audience was carried out; he had laughed so much his heart stopped beating. There were several others, among them Buck Evans, "Champion Cross Country Dancer," who made a hit. Buck just spread his feet all over the stage and said to Paul Klats, "She came all the way from Yonkers and wanted to sing, but she struck one false note and went all the way back to Yonkers. Enetta still had the price tag on her stockings which she bought for the occasion. She didn't want to keep the stockings in case Henry L. Savage didn't send for her, and she didn't want to tear the tag off, so she could take them back if the worst came to the worst. Which shows Enetta had a level head, even if she did have a crooked voice. Poor Enetta! If at first you don't succeed, try, try again. Try something else."

The company that presented The Sheriff of Angel Gulch was a typical Charles E. Blaney company—that is, an excellent organization. The play contains some very fine lines which are well handled by Young Buffalo. He plays his part with his audience. Caroline May plays the part of Lillian Redmond, and with her natural charm coupled with her histrionic abilities, makes the character charming and convincing. Miss May does excellent work and cannot be given too much praise. F. Howard Lange assumes the role of Topas Carson in a way that leaves nothing to be desired in the acting. He possesses a voice peculiarly adapted to the character, and looks and acts the part with good judgment throughout the play. Eugene L. Rose is a better actor than a speechmaker, but he does not make a convincingly villainous villain. In the first part of the play the prospect of having to make that speech may have upset him, and after he did it, maybe it made him so tired he couldn't. John W. Cowell as Geoffrey Lawson played his part satisfactorily. Charles Drake looked just about right as Judge Grit—that is, just to have looked; not that the make-up reflected the man—far be it from that. Paul Klats came within an inch of being the bit of the piece. His part was a good one, though small, and what opportunities were his he rose to at all times. His performance as Jasper White was delightful. Frank Johnson carried the part of Cheyenne Bill Clark through with precision and force. Ruby Erwood was pleasing as Mercy Clarke. Margaret E. Meredith as Mrs. Judge Addie Dunant as Mrs. Wallace was likewise good. The roles of Buck Wade, Ed Curry, Tobe Michaels and Jim Spear were well handled by Antoine Prevost, Lee Colvin, Edward Martin, and H. Fresse, respectively.

Next week, From Sing Sing to Liberty.

Grand Street—The Boy Detective.

Johnnie Hoey as Willie Live in The Boy Detective pleased large audiences at the Grand Street Theatre last week, the second week of the theatre's new policy. Among those in the cast who did especially good work were Frederick Ormonde as the villainous Morgan Price, John "Chinese" Leach as Sing Lee, Elliott J. Simms as the express agent, Augusta Gill as Edith Jeanette Moore as Madge Bond. Others in the company were F. W. Preston, Robert Van Horn, Alex. Pixley, Harry Greenway, Harry Fisher, Frank Dodson, Thomas Moran, William Harris, John Moynihan, J. L. Phillips, Owen Markey, W. Winston, Henry Wolf, Harry Hoffman, and Roland Walters. On Friday night amateurs will play a scene from the current attraction. This week, Joseph Santley in Lucky Jim.

At Other Playhouses.

FOURTEENTH STREET.—The season at this house opened last night with Lottie Williams in Tennessee Tens.

LIBERTY.—The Traveling Salesman opened the season at this house last night.

ACADEMY OF MUSIC.—This house will open on Thursday night, Aug. 13, with Henrietta Crossman in Mistress Nell.

KALICH.—This house opened last Saturday afternoon with an English-speaking stock company, under the management of C. C. Winfrey. Jesse James was the first offering and is being continued this week. The members of the company include Lillian Maxwell, Grace Perrotte, Anne Whitford, Ralph McDonald, Paul Davis, Charles H. Cline, Clark B. Feigar, M. Linder, George A. Lawrence, Will C. Deigan, and H. Morton.

KNICKBOCKER.—George M. Cohan and The Yankee Prince resumed activity at this house on Aug. 3. The cast remains practically the same as when the piece was seen here before, and the audience last week appeared to enjoy it just as much.

CUES.

Beatrice Prentice has been engaged by Henry R. Harris for an important role in The Call of the North, supporting Robert Edson.

Bessie Toner replaced Laura Nelson Hall as Pamela in Girls last Thursday night at Daly's Theatre.

Cyril Keightley has been engaged as leading man for Billie Burke in Love Watches.

Sedley Brown is now connected with the Valencia Street Theatre, San Francisco.

BRONSON HOWARD'S CAREER.

DEATH OF AMERICA'S MOST DISTINGUISHED DRAMATIST AT AVON-BY-SEA.

The End Unexpected, Although the Noted Playwright Had Long Been Ailing—His Start as a Journalist—Author of Almost a Score of Plays, Several of Which Were Famous Abroad as Well as in This Country.



Bronson Howard, the most distinguished of American playwrights, died of heart disease on Aug. 4 at Avon-by-the-Sea, N. J., after an illness which began about six months ago. He had been a sufferer from chronic heart trouble for some time and was taken to the seaside on June 23, with the hope that the sea air would be of benefit to him. He showed some improvement during his stay there, but during the last week he failed rapidly, and for the last few days of his illness was confined to his bed.

At the bedside when he died came Mrs. Howard, Dr. Whitney Waterhouse, the playwright's nephew, and the latter's sister, Mrs. Margaret Maynard of Plainfield, N. J. The funeral services were held at Dr. Waterman's cottage in Avon on Aug. 6, and the body was placed temporarily in a vault in Mount Prospect Cemetery, Asbury Park, pending its removal to Detroit, Mich., Mr. Howard's birthplace. Mr. Howard's New York home was at No. 611 West 114th Street.

The funeral services were conducted on the spacious veranda of the residence of Dr. Whitney Waterman. The casket reposed amid banks of flowers on the open veranda. Beautiful floral pieces were sent by the Dramatists Club and the Players Club, in addition to the many tributes of personal friends.

After the reading of the Episcopal service for the dead William Cullen Bryant's poem, "Thanatopsis," was read by Howard Kyle with exquisite feeling and profound effect. It was a favorite poem of the deceased, and he had frequently been heard to read it at his burial. The reading was at the request of the widow. The remains were placed in the receiving vault at Asbury Park. They will shortly be interred in the family plot at Detroit, Mich.

The Dramatists Club was represented by Joseph I. C. Clark, Charles Klein, Milton Nobles, Charles Barnard, and Richard Purdy. The Players Club was represented by Everett Jensen Wendell, Howard Kyle, Lucius Henderson, H. J. Carvill, Wadsworth Harris, and Franklin Sargent.

Among other intimate friends present, were Mrs. Henry Miller, Mrs. Richard Funder, Mrs. Charles Barnard, Mrs. Edwin Lowe, and Charles Jellinger.

Mr. Howard was known as the dean of American playwrights. He had been writing plays for nearly forty years. He was president of the American Dramatists' Club, and was a member of the Players, the Authors and the Lotus clubs of New York, of the Savage and the Greenroom clubs of London, and of the Prismatic Club of Detroit.

He was born in Detroit on Oct. 7, 1842, where he received his early education. His father was a shipowner and was at one time Mayor of Detroit. In 1858 young Howard was sent East to prepare for Yale. He was not permitted to continue his studies on account of failing eyesight, and he returned to Detroit, where his father planned a business career for him. But his inclinations were toward literature, and he subsequently began work on a Detroit newspaper as dramatic critic. It was while engaged in this work that he wrote his first play, which was called Fantine, an adaptation from "Les Misérables." It was produced at the Athenaeum, Detroit, on Sept. 5, 1864, and ran one week. In the following year he came to New York and became a reporter on the Tribune. From that time until 1872 most of his energies were devoted to journalism, his work being on the Evening Mail, Tribune and the Evening Post.

He retired from journalism in 1872, and since that time, with one exception, had been a dramatic writer only. In 1876 he wrote articles on the Centennial for the Pall-Mall Magazine of London, at which time he formed a friendship with Charles Wyndham, the English actor. Mr. Wyndham's first managerial venture was with Hurricanes, written by Mr. Howard, and in 1880 Alice Wyndham, sister of the manager, became Mrs. Howard.

The following is a list of his plays: Fantine, as noted above; Sartana, produced at Daly's Theatre on Dec. 27, 1870; produced in London as Brighton in 1874, and produced in Berlin in 1875; Diamonds, produced at Daly's in 1872; Moorcroft, produced in New York in 1874; The Banker's Daughter, produced at the Union Square Old Nov. 30, 1874; produced in London as The Old Love and the New, in 1879; Hurricanes, produced at the Park Theatre on Aug. 31, 1878; produced in London in 1879 as Truth; Old Love Letters, produced at Abbey's Theatre in 1878; Wives, an adaptation from Moliere, produced at Daly's on Oct. 18, 1879; Young Mrs. Winthrop, produced at the Madison Square Theatre on Oct. 9, 1882; produced in London in 1885; One of Our Girls, produced at the Lyceum Theatre in 1885; Met by Chance, produced at the Lyceum Theatre in 1887; The Henrietta, produced at the Lyceum Theatre in 1887; produced in London in 1890; Shenandoah, produced in Boston in 1888; later in New York at the Star Theatre, after which it was transferred to Proctor's Theatre, where it ran the whole season of 1889-90; it was later produced in London; Aristocracy, produced at Palmer's Theatre in 1892; Peter Stuyvesant, in collaboration with Brander Mathews, produced at Wallack's Theatre on Oct. 2, 1890. Mr. Howard's last play, Kate, which was never produced, was published in book form recently.

CLYDE FITCH RETURNS.

Clyde Fitch returned from his European trip last Tuesday, bringing the manuscript of two new plays. One—The Happy Marriage—he sold to Sir Charles Wyndham just before sailing. It is also to be produced in America this Fall. The other is The Social Guide, with which Maxine Elliott is to open her new theatre in December. While abroad Mr. Fitch saw his play, Truth, produced in French, German, Italian and Russian.

RHEARSALS are ripe. In these blistering August days your characterization of next season is receiving its stamp. Every day the impression is becoming deeper. Whether it will become clear, powerful, brilliant, depends upon yourself, with some modifications by circumstances.

I am hearing the same story that I hear at rehearsal time every Summer. "I am not allowed to play the part as it should be played. The stage manager is a mutt. But I am the one whom the critics will roast for the performance, not he. There is no chance for individuality on the American stage today."

It is a bit discouraging to burn with eagerness to play a part in one way that seems to you intelligent, forceful and artistic, and to be restrained by an alleged Mr. Mutt. But are you quite sure you have given the stage manager his right name? Possibly he is right. Possibly, I said, not probably. But whether he is or not, it is better to bend to the gale of authority in a season so pregnant of uncertainties as this.

There is always a chance to gradually return to the business of your choice for the part, as the season advances. In one of the greatest of last season's successes, one that has continued through the Summer, the leading woman repressed at first by stage direction, has loosened the throttle, dashed down the grade and is playing the part at Twentieth Century Express emotional speed as she at first wished to play it. Success brings liberty of action.

These complaints of players troubled me. I spoke to Wilton Lackaye about them. "I never caught them putting the brakes on me," he said. "Managers are glad to encourage ideas. Their complaint is that there aren't enough ideas."

John Mason, in one of his grave John Mason moods, jolly Jack Mason having been relegated, made similar reply. "I never had any trouble from the beginning in convincing a manager that my way was right—if it was right," he said. "Often it wasn't."

May Irwin in tragedy is a surprise, yet the element of surprise is always present in life, and it is on the life stage that America's chief comedienne has made her novel appearance.

The place was the Thousand Islands. The time, last month. The tragedy was the running down by a yacht of a row boat containing two girls employed as maids at Clayton, and their admirers. One of the couples was saved, the other drowned.

Miss Irwin's share in the tragedy concerned the skipper who was nominally responsible for the running down of the canoe. Pending the coroner's inquest Miss Irwin called on the richest and most influential man on the island. This man might have thrown his influence powerfully against any possibility of accidents in the river. He had declared that the next offender should be punished, if he could bring about that punishment, to the full extent of the statutes.

Upon hearing this, Miss Irwin called upon him. The stern man beamed his pleasure, as do many stern men, at thought of the care-curing laughter May Irwin's comedy had given them. He welcomed her. They sat on the wide veranda of the handsomest mansion of the islands and looking out over the water talked in neighborly fashion. Talked of the growth in property values on the islands. Talked of Miss Irwin's new finished gray stone castle. Talked of the dead wife whose passing had left the old man desolate in the midst of his meaningless riches. Then, the gossip of the river Summer colony is, that May Irwin really talked.

"I came to see you about the skipper in the accident yesterday," she said, with her characteristic directness.

"Yes? I don't know him. Do you?"

"I have known him for fifteen years. He lived on the next island to mine. When my boys were little there was never a night too dark nor stormy for him to row to Clayton for a doctor. Last week their fourth child was born, and for a week before he left off work, although that meant a great deal to a man in his circumstances, and stayed at home. Since that accident happened in the river he has walked about the streets of Clayton with tears running down his face. That is the kind of a man he is. He is a big fellow, six feet four inches tall, with hands as big as hams and a heart bigger than his body. He wouldn't kill a St. Lawrence River mosquito if he saw it first. There was no light on that boat. That man is as innocent of the charge as I am."

"M-m-m," returned the island man of might. "I know the coroner well. I must tell him what you say. It may help him in sifting the case."

The skipper is a free citizen of Clayton.

A young man writes me that each year he asks prominent members of the profession queries calling forth their opinions of members of their profession. This year's crop of answers to the questions differs in slight degree from those of last year and the year before.

Mrs. Fiske is named as the most intellectual actress, also as the most inspired one. "Who is our most inspired actor?" is answered by "David Warfield." He has, in their opinion, no rival, Forbes Robertson, whom some of the women players placed in

GOSSIP ABOUT ACTORS, MANAGERS AND EVENTS

David Kessler and Madame Regina Frager, the Yiddish prima donna, were among the entertainers at a picnic given by the United Hebrew Trades last Saturday afternoon.

Nathan Aronson has joined George Ober's company in Rip Van Winkle.

Franklin Roberts has been engaged to play the bookmaker in Wildfire in support of Lillian Russell.

Robert A. Fletcher has been engaged to replace W. Riley Hatch in All for a Girl.

Ruby Bridges has been engaged for one of The Man of the Hour companies.

Edith Browning has been engaged by W. A. Brady for The New Generation in support of Louis Mann.

The season at the Astory Park Casino opened last Friday night with The Red Mill. Joseph Whitehead and Nellie McNeill played Con Kidder and Kid Connor, respectively, and Mary Fred played Gertchen.

John Cumberland has been engaged to play the role of Frank Lott in Girls at Daly's Theatre. He joined the company last week.

Clara Thropp has signed with Nixon and Zimmerman for the leading comedy part in LIT MUM.

The Wanderers' Club is meeting Thursday nights at 8 o'clock until Sept. 1.

Julia Ralph, Melie Breuster and John Park will be new members of Mary's Lamb company when it returns to New York.

Roscoe Crosby Gaige, general manager for Keweenaw and company, left last Friday for a vacation in upper New York State.

Arthur Malland will be the leading man of the new stock company to be installed by Charles E. Blaney at the Lyric Theatre, New Orleans, opening Aug. 22.

Mrs. John Sampolis and daughter Kathryn were entertained at luncheon by Mr. and Mrs. William Gahara at the Hotel Plaza Wednesday afternoon. They will also be the guests of the Gaharas at their summer home at Pine Beach, L. I., this month.

T. Redmond Flood, of Ben Greet's Players, is going to spend a three months' vacation with the people in San Francisco.

Alice Knowlton has been engaged by Cohan and Harris for their Gaiety Theatre company.

Jack Wyatt has been engaged by David Higgins to originate the role of Harry Denton in Captain Clay of Missouri, which is the opening attraction at McVicker's Theatre, Chicago, this season.

Selmer Romaine has been engaged to play the heavy, Prince Gabriel, in Graustark.

The title of Tim Murphy's new comedy, to be produced on Aug. 28, is Cupid and the Dollar.

Harry Bewley joined the Grace Cameron opera company as principal comedian on July 27, at Spokane, Wash.

Carrie Lee Stoyke has returned from a trip to Europe.

Alfred Livsey has signed as musical director with A. M. Wright on the Boardwalk, playing the Star and Harlin time to the Coast. The company opens at Poughkeepsie on Aug. 15.

Joseph Bodman has been engaged for the role of Lott, in Girls. Mr. and Mrs. Redmond (Mina Perry) are at their home at Central Islip, L. I.

The regular season at the Grand Opera House will open on Aug. 17 with Williams and Walker in Bandanna Land.

Edward Lane has been engaged by Charles B. Maddock to play the role of Willie Schultz in Paradise Alley.

Thomas Dixon, Jr., author of The Clansman, is to play one of the principal roles in his new play, The Trailor.

Arnold Daly returned to New York last Saturday on La Bretagne. The only play he brought back was C. M. S. McLellan's The Jury of Fate.

In Physical Culture for August Colonel James Foster Milliken has an article on "Our Coming War with Japan." Colonel Milliken, who is well

known to the profession, was one of the twelve United States army officers selected by the Khedive of Egypt to reorganize the Egyptian regular army several years ago, and is regarded as an authority on military subjects.

Robert S. Taber has signed with Brady and Grimmer for the coming season, and is spending a few weeks at Lake Placid, Adirondack, before beginning rehearsals.

Victor Morley will resume the role of Tom Stanhope in Three Twins this week. He originated the role in the Chicago production of the piece.

Charles H. Small and Thomas Hall have formed a partnership to send out Mrs. Temple's Telegram, with Lavina Shannon in the leading role.

In support of York and Adams in Playing the Ponies this season, will be Madge Lawrence, Jimmy Conner, Wallace Berry, Lucky and Yost, Linton De Wolfe, Maude Campbell, Gertrude Murphy, Josephine Wood and the Manhattan Four.

The first performance of Percy Mackaye's new comedy, Mabel, was given at the Van Ness Theatre, San Francisco, on Aug. 3. Isabelle Irving played the title role.

Margaret J. McNally, a sister of J. J. McNally, was married at Boston on Aug. 3, to Charles Temple Cooper, of Toronto.

The new play in which Eddie Foy is to appear this season is called Mr. Hamlet on Broadway, a title which will permit Mr. Foy to gratify his ambition without seriously offending Shakespeareans.

Emilie Gardner, last season prima donna with the Aborn Opera company was badly bitten by a large bulldog at Coney Island on Aug. 3. The wound was cauterized and the dog put under observation.

An entirely new production of Paid in Full has been prepared for the transfer to Weber's Theatre on Aug. 17.

Frank Sheridan, who is now playing Captain Williams in Paid in Full, has been engaged for one of the principal roles in Wildfire.

The company to support Henrietta Crossman in Mistress Nell will include Louise Galloway, Barbara Clement, David Proctor, Addison Pitt, Louis R. Foley, William Humphrey, Gordon Mendelssohn, Frank Courier, and Evan Simpson. The opening will be at the Academy of Music on Aug. 13.

Fritz Scheff, Mr. and Mrs. Peter F. Dunne and John Fox, Jr., were guests of Mrs. John Marshall Clark, of Chicago, at her summer home in Marion, Mass., last week.

Edwin Clayton has been re-engaged to play the juvenile in Miss Petticoats.

L. S. McKee has been re-engaged by Charles B. Marvin for the Marlowe Stock company, Chicago.

Herbert Duce, Western representative for the Shuberts and manager of the Garrick Theatre, Chicago, is spending his vacation in the Wisconsin woods.

Ralph Kellard, who originated the role of Tom Dabney, the hungry soldier, in The Warrens of Virginia, at the Belasco Theatre, last season, has been re-engaged by David Belasco to appear in the same play, which will open its second New York season at the Stuyvesant Theatre late in August. This will be Mr. Kellard's third consecutive season under Mr. Belasco's management.

Beth Franklin has been especially engaged to play leads with Amelia Bingham for a short season in Cleveland.

Hugo Goldsmith has just closed a successful twelve weeks' engagement with the West End Heights Stock company at St. Louis, and, after a trip through Canada, will arrive in New York in time for rehearsals for the coming season.

Rehearsals of Jet began at the Hackett Theatre last Thursday.

Rehearsals for The Sunny Side of Broadway, which will serve Murray and Mack as a starring vehicle, have begun at Muncie, Ind., the home of Mr. Murray, and the season will open on Aug.

20, with a route of forty-two weeks, which includes all the principal cities to the Pacific Coast and return.

An eight-month baby girl was born to Mr. and Mrs. W. K. Butterfield at Battle Creek, Mich., on July 20. Mr. Butterfield received many congratulations, as this is the fourth, and all girls. Mother and baby are doing well.

News was received last Wednesday of the birth of a daughter to Mr. and Mrs. Lionel Barrymore, who are living in Paris. She has been named Ethel, after her aunt.

Cecilia Rhoda will be the new leading woman in Mary's Lamb when Richard Carle returns to the New York Theatre on Aug. 17.

The Shuberts began this week to distribute free ice cream and ginger ale to members of the companies at the Herald Square, Daly's and the Casino.

E. T. Davidson, of St. Cloud, Minn., has associated with H. A. De Bole in putting on for the season Mark Swan's A Good Fellow.

Love Watches, Jack Straw, Diana of Dobson's, and The Mollusc are now in rehearsal.

The Traveling Salesman was presented at Atlantic City last Friday night, preparatory to its New York opening last night.

Franklin Ritchie, after spending four weeks at Galen Hall Sanitarium, Atlantic City, has fully recovered from a severe attack of rheumatism and will again head the cast of The Clansman, this making Mr. Ritchie's fourth season. This season will open at Duluth, Minn., on Sept. 7, and extend to the coast.

Mrs. Harry Watson (Alice Hutchins) slipped on the steps of Tilly's bathing pavilion at Sea Cliff, L. I., on Aug. 2, and broke one of the bones of her ankle. She has a summer home at Sea Cliff.

Grace Van Studdford is filling a special engagement at Indianapolis at one of the parks. Frances Ring is to succeed Charlotte Walker as Hilda in the Chicago cast of The Wolf.

Thomas Meighan is to be leading man with Nanette Comstock in Jet this season.

Mr. and Mrs. Albert Andrus (Agnes Herndon) have been engaged for Paid in Full for next season.

Colin Kemper, of Wagners and Kemper, sprained his ankle while automobiling one night last week, and walked with crutches for several days.

Dramatic rights to Bret Harte's story, "Two Men of Sandy Bar," are owned by the Stuart Robson estate. That Phoebe Davis is to make a play of it is denied by representatives of the estate.

Marjorie Wood has returned from a two months' visit to Europe to begin rehearsals of The Call of the North.

In support of Lulu Glaser in Mile. Mischief will be William Norris, Alexander Clarke, George Bloderick, John Albaugh, Jr., Harriet Sheldon, Henry Coote, Josie Intrepid, Frank Farrington, Elizabeth Price, H. S. Barnett, Rose Winter and Belle Stone. The piece has been called The Girl Who Dared, and was originally known as The Girl in the Barracks.

Midweek matinees of Three Twins will be given at the Herald Square, beginning on Aug. 12.

Frederick M. Conklin has been engaged to play the role of Colton in Brown of Harvard, and the King in Hamlet, in support of James Young this season.

Florence Oakley has been engaged by John H. Blackwood to play leads at the new Auditorium, Los Angeles. The engagement was made through Hugh Swayne.

Mr. and Mrs. Samuel Thall are spending the summer at Seabright, N. J.

Ann Warrington is spending the summer months at Penzance, Wood's Hole, Mass., visiting her friends Blanche Walsh and Mrs. Alice E. Cram.

Marie Haynes has returned from her vacation in the New Hampshire mountains and is now in the city.

Enla M. Jackson and Miriam I. Simons gave a dramatic evening at the Berkeley Lyceum on

Friday, July 31. The comedy, The Other Woman, was artistically performed and won much applause. Several character dances were introduced.

Charles M. Harris is rapidly recovering from an operation at Dr. Bull's Hospital, and will be seen this season as Missala in Ten Hur.

Wedgwood Nowell has been specially engaged as leading man for Amelia Bingham during her stock season at Euclid Gardens, Cleveland, O., opening on Aug. 10 in The Climbers.

Mr. and Mrs. Charles H. Roskam, of the Chicago Stock company, now in a summer season at Niagara Falls, N. Y., gave the birth on July 26 of a daughter, Shirlene Roskam.

Macey Harlan returned last week to begin rehearsals of The Call of the North, on a long cruise on Long Island Sound in the motor boat Helica. Newport, Narragansett, Pier and other resorts were visited. Frank Kimball, Paul T. Moore, Richard Stirling, and David Todd were guests on the trip.

C. R. Emery, manager of the opera house at Welden, N. C., was in town last week. He returned yesterday.

Esther Lyon returned last week from a visit to Louisville and Dawson Springs, Ky.

Emily Ann Wellman spent Saturday and Sunday at Atlantic City with her father, who is there recuperating from a severe illness. He is one of the most prominent stock brokers in St. Louis.

Amy Shaffer, who has just returned from Europe, spent last Sunday at Newport, visiting friends.

Mrs. Helen Avery Hardy and Doris Hardy have been spending a few days with Aubrey Beattie at Chishurst, New Rochelle.

Grace Hawthorne has gone to Buffalo to stage her play, A Queen's Divorce, for Mildred Holland. Miss Hawthorne will play the role of Louise herself.

Burt King, recently with the Poli Stock at Scranton, Pa., and his wife, Adelle Lane, spent the week end in the Catskills fishing and getting ready for the strenuous rehearsals on which they are to soon enter.

Teddy Gamble spent the week end on his yacht cruising up the Hudson. He was accompanied by several professional friends.

Agnes Mapes left Friday for Atlantic City, where she spent the week end and incidentally looked over a part in which she contemplates starring the coming season.

Frank Shannon, while in swimming at Bath Beach last Saturday, struck a smoken log and ruptured the large artery in his leg on a projecting nail. Without aid from anyone he stopped the flow of blood while a doctor was coming from Coney Island. The physician said Mr. Shannon saved his own life by his display of knowledge and nerve. Mr. Shannon was with William F. Shannon.

A daughter was born to Mr. and Mrs. Charles Newton (Dorrit Ashton) at Columbia, S. C., on July 26. Mrs. Newton was recently starred in The Little Detective.

The Nodell Musical Comedy company will open the season in Sydney Grundy's comedy, The Snowball, at Stamford, Conn., on Sept. 7.

Frederick Schrader's play, A Modern Lady Godiva, has been leased to Clara Turner for use in a restricted territory this season.

Edward Knoblauch, author of The Shulamite, will make the English adaptation of Le Mariage de l'Étoile, in which Yvette Guilbert is to appear in London.

Frank Barry will do the advance work for Gus Edwards' School Days.

Jane Corcoran has been engaged by W. A. Brady for an ingenue character in All for a Girl.

Maurice Freeman has been spending the summer catching bluefish in Great South Bay, and is in good condition to begin work this fall.

Harry Vosburgh is to be starred this season by Mitchell Brothers in a new play by Langdon McCormick, called Wanted by the Police.

NEWS FROM CHICAGO.

THE SEASON BEGINS WITH TWO NEW PLAYS AND MANY PROMISES.

Tempest and Sunshine—Beulah Poynter in Lena Rivers—The Rocky Mountain Express—Lincoln J. Carter's Plans—Gossip.

(Special to The Mirror.)

CHICAGO, Aug. 10.—Opening the regular season of 1908-9 are The Wolf at the Garrick, transferred yesterday from the Chicago Opera House, and The Talk of New York, with Victor Moore at the Colonial, David Higgins' new play, Mr. Clay of Missouri, will be produced next Saturday at McVicker's.

The announcement that Fritz Scheff will follow The Top of the World at the Studebaker is further proof that hereafter the Illinois will see her no more. Mr. Dillingham uses his privilege of booking his own star in his own theatre. The run of The Top of the World will continue at least until Oct. 1, says Manager E. J. Sullivan of the theatre.

Lincoln J. Carter, the intrepid sailor on the melodrama sea, will produce his new play, The Spirit of Paul Doon, in St. Louis, on Aug. 30. The theme of this play is hypnotism, like The Witching Hour, and the projection of this topic into the midst of the patrons of the intense, must arouse curiosity as to the result. General Manager Hogan is convinced that The Spirit of Paul Doon is one of the greatest plays Mr. Carter has ever written. It is not his only new play for the season. He is making a big production of In at the Finish, which will be seen first at Cleveland on Aug. 17; and his new Indian drama, The Indian's Secret, will be at the Alhambra next week.

The season at the Criterion Theatre will open next week with Will Kilroy's production of Pure Shot Sam, an American drama by Lem Parker.

Harry Scott, a young Chicagoan, who managed to win a smile from that coquettish maiden, Prosperity, during his first season as a producer, has under consideration a new musical comedy entitled The Wizard of Wiseland; also a play called The Girl from the U. S. A. Mr. Scott's musical comedy, Ma's New Husband, did so well last season that he decided to send out four companies playing it this season.

The season at the Columbus Theatre will begin this week, with W. F. Mann's Tempest and Sunshine. The company will include Charles T. and Nellie V. Small, two Chicagoans who have played the old colored couple for several seasons, and have been eight seasons in Mr. Mann's companies. Two other Mann productions will follow at the Columbus, the new play, Meadowbrook Farm, next week, and As Told in the Hills the week following.

The contemplated change at the Olympic from vaudeville to an olio with a musical comedy at the close will not go into effect right away. The reason given is an unexpected difficulty in getting young men and women musical comedy geniuses.

The new season at the Auditorium will open on Sept. 7, with Cohan and Harris' Minstrels. George Cohan will return to Chicago, after an absence of two years, as a performer. The Yankee Prince, which will follow The Talk of

New York at the Colonial on Sept. 6. Mr. Cohan was last here, in George Washington, Jr. The new stock season at the Bush Temple will open on Aug. 29 with the first local stock production of Leah Klehna, made famous here by Mr. Fiske at the Grand Opera House.

The Chicago Opera House, which will be dark until Sept. 6, is being redecorated. That Little Affair at Boyd's will begin its run at this theatre on Sept. 26.

John Milton's Masque of Comus will be produced to-night by Donald Robertson, as company at the Lyric Theatre. Channing Ellery's excellent Italian band will play the music written for The Masque by Sir Henry Lawes. Mr. Robertson's production will have the distinction of being the first professional performance of Comus in this country. The Evening Post asserts that the first performance of Comus was given in 1634.

Evelyn Field has been engaged as understudy of the woman part in The Wolf in place of Mary Cull.

The Journal says that Nat Goodwin will produce Cameo Kirby, by Booth Tarkington and Harry Leon Wilson, in this city.

The Rocky Mountain Express appealed strongly to the Alhambra patrons last week in the characters, story and scenes. It is all good melodrama, and Robert Williams' skill in keeping up the interest is well displayed. The company this season is exceptionally good with Karl Hewitt as the hero, Kate Poore as the heroine, Lawrence Williams as the heavy and Scott Robertson as the Mexican, which he does with refreshing naturalness and proper strength. In the company are Ed Settle as Bill the ranchman, Henry P. Nelson as the Hebrew, Eva Lewis as Margaret, Mattie Edwards as Mary Brady, and Josephine Thrasher as the Jennie. The efficient stage direction of George Kilm is much in evidence.

Beulah Poynter made her Chicago debut at the Great Northern last week in her own dramatization of "Lena Rivers," and many pleasing remarks were made about her personality and her work in staging the novel in the newspaper reviews. Miss Poynter, as a young woman, shows emotional ability, and is always natural and appealing. Ted Armond plays the fat and foolish villager, Joel, with a good deal of successful comedy business. Frank Tobin, for several seasons in stock at the Marlowe, Englewood, makes a good picture for the feminine portion of the audience in the lead, Durward Belmont. Marie Day does Granny Nichols exceptionally well. Sylvia Starr endows Caroline with good looks and the accepted requisites of a heavy. In Miss Poynter's company also are Georgiana Wilson as Nancy Scovendyke, Sam J. Burton who does Rastus well, Nettie Louden as Anna Livingston, L. J. Loring as John Livingston, Emma Butler as Mrs. Graham, and J. Irving White as Harry Graham. Miss Poynter opened the new season at the Great Northern with large audiences.

W. F. Mann's engagements for his ten companies this season include Bertha Julian, Grace Valentine, Wilbur Christy, Blanche La Telle, W. J. Woods, Bernard Crancy, Lydia Hall, Jefferson Hall, Salisbury Southard, Maud Trux, Curt Benton, Dan Reed, Sara Marion, Gertrude Maitland, Adelle Herbert, Ben Greenfield, Wayne Nunn, C. H. Hennala, and John A. Preston. Creators' band will go to Blomack Garded from Sans Souci on Aug. 30, and remain until Sept. 15, and thence go to the Pittsburg Exposition by way of Detroit.

Florence Townsend, of The Flower of the

Ranch company, who makes the claim she invented the "holier," will be in the musical stock at the Whitner.

The bills this week: Grand Opera House, Paid in Full; Studebaker, The Top of the World; Garrick, The Wolf; Colonial, The Talk of New York; Great Northern, The Honeymooners; Princess, Stubbins Cinderella; Columbus, Tempest and Sunshine; Alhambra, Shadowed by Three; McVicker's (opening Saturday night), David Higgins in Mr. Clay of Missouri.

Another excellent bill was given at the Majestic last week, and, with the refreshing effect of cool weather, the audiences were as big as in the regular season. By means of a clever mixture of old and new acts, the effect of a new kind of bill were given. Charles H. Bradshaw did the unexpected Canaby Fix in his lively little farce, Fix in a Fix, in a most entertaining manner, displaying unusual comedy talent. William Wagner played Tim Tackleback well. Rosamond Harrison was a pleasing Mrs. Chatterton, doing the dance nicely, and Hilda Vernon was a praiseworthy mother-in-law. Margie Cline was dining one of the hits, and Johnny McVeigh and the college girls proved a novel and thoroughly entertaining act. The enthusiasm aroused by the admirable playing and good music of the Gondollers' Band number, with Sig. Genaro's posing, reached a climax when, during the playing of America, the entire audience rose to its feet. The Bedouin Arabs made their usual hit. The rope-throwing of Shields and Rogers was received with much applause, and the Rooney sisters were popular.

George Backus is playing Jimmie in Paid in Full at the Grand Opera House in place of Albert Brown, who will join one of the other Paid in Full companies.

The Servant in the House will be at Powers, beginning on Aug. 17, opening the season there, after a long period of darkness.

OTIS COLBURN.

GOLDEN GATE PROFESSIONAL CLUB.

A special meeting of the Golden Gate Professional Club was held Sunday evening at the Packard Theatrical Exchange, with Mrs. Beaumont Packard in the chair. Further arrangements were made for the benefit to be held on Sept. 7, and tickets will be put on sale in a short time. This benefit is to establish a fund for a clubhouse where Californians can find a home. One of the Belasco theatres will be used. It is planned to establish committees to meet Californian actors, especially women, coming to New York late at night, and to arrange to take care of members of the club who may become "stranded" on the road. A new by-law makes membership possible for "any white person engaged professionally in the arts, painting, sculpture, writing, drama, music, medicine, dentistry, chemistry and law, and of good moral character, who has resided in the State of California for five years."

TO QUESTION STAGE MONEY.

According to a dispatch from Washington, Chief Wilkie, of the United States Secret Service, proposed to test the law in relation to the right of persons to make "stage money," such as is freely sold in the form of a roll of \$100 bills. A case in which one of these "\$100 bills" has been passed as lawful money has come to the attention of the Secret Service, and Chief Wilkie believes the issuance of such "stage" money will be adjudged unlawful.

ACTORS' CHURCH ALLIANCE NEWS.

At the meeting of the board of directors of the New York Chapter, held last week the following resolution of sympathy was passed on the death of the national president, Rt. Rev. Henry C. Potter, D.D.:

The Board of Directors of the New York Chapter, Actors' Church Alliance, with sincere sorrow and a profoundly realizing sense of the loss they have sustained in the sad event which sealed their last meeting, has mourned the beloved and honored President of the National Council, Rt. Rev. Henry C. Potter, D.D., hereby record for themselves and every member of the Chapter they represent, their heartfelt gratitude and affection for the long and loving service he so faithfully rendered to our Alliance in loyalty alike to Church and Stage. Adorning his Christian ministry by life and by teaching that made religion a sweet personal attraction, and its practical application an uplifting and redeeming public benediction he recognized in the stage a helper and a friend; and ever by generous act, by wise, judicious counsel, by the public word of vindication courageously and eloquently spoken, he was untiring and devoted in his effort to bring harmony, justice, mutual respect and abiding friendship between these two great social forces, for the honor, welfare, and happiness of both. For these things we grieve that he has left us; for these things our gratitude and love shall hold his name in everlasting and honorable remembrance.

At the Great Atlantic Hotel, Atlantic City, a luncheon and reception to Mrs. Mary Gibbs Spooner, president of the National Council was given last week, under the auspices of Louise Allen Collier, of the New York Chapter. Among those who were present to enjoy the festivities of this delightful reunion of the Actors' Church Alliance co-workers were Newton M. Potts, Philadelphia Chapter; Ida I. Ackerman, Edna May Spooner, Cecil Spooner, Mrs. Corse Payton, Roy Newton Hair, Augustus Phillips, and William West, all of the Brooklyn Chapter. To Mrs. Spooner, Miss Collier and Miss Ackerman, each of whom contributed in her versatile and effective way to make the merry seaside afternoon a happy memory, the thanks of all are heartily rendered.

The right relation of religion to the drama is very truthfully and effectively portrayed in a discriminating and admirably written article on "The Stage and the Church," by J. Sedgwick Cowper, in the August issue of the Unitarian. Although prepared with no avowed purpose of promoting the interests of the Actors' Church Alliance, it stands for principles which find their highest and noblest illustration in the work of that organization, and its perusal should bring inspiration and encouragement to all members and friends who shall see it.

Tea will be served as usual this Thursday afternoon at the chapter headquarters. Members and friends in town are cordially invited. After Aug. 15 the headquarters will be in charge of the officers of the Alliance from 10 A. M. to 3 P. M., until Sept. 1, during which time the secretary, Miss Drescher, will be on her vacation.

A JAPANESE DANCER.

Yoji Ko, the Japanese actress, is spending several weeks at Clar Manor, Ardenhar, Staten Island, before sailing for London, where she intends producing a new pantomime drama this fall. During the earlier part of the summer she was entertained at several country houses along the Sound and on Long Island.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1893.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE, President, 12 West 45th Street. LYMAN O. FISKE, Secy. and Treas., 121 West 45th Street.

CHICAGO OFFICE:

(Ole L. Colburn, Representative)

48 Grand Opera House Building.

HARRISON GREY FISKE, EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$45; Half-Page, \$90; One Page, \$180.

Professional cards, 15 cents an agate line, single insertion; \$1.25 a line for three months. Five lines the smallest card taken. Theatre cards, 15 cents per agate line, single insertion; \$1.25 a line for three months. Four lines the smallest card taken.

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SUBSCRIPTION.

One year, \$6; six months, \$3; three months, \$1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$5.00 per annum. All other foreign countries \$5.50, postage prepaid.

Telephone number, 579 Bryant.

Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Dan's Agency, 11 Green St., Leicester Sq., W. C.; Murray's Exchange, 8 Northumberland Ave., W. C. In Paris at Brant's, 17 Avenue de l'Opera. In Liverpool, at Lattache, 25 Lime St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscript.

Served at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - AUGUST 15, 1908

Largest Dramatic Circulation in the World.

CURRENT AMUSEMENTS

Week ending August 15.

ACADEMY OF MUSIC—Opening Aug. 15, Henrietta Crossman, in *Mistress Nell*—1st week—1 to 4 times.

ALHAMBRA—Vaudeville.

ASTOR—Paid in Full—25th week—192 to 198 times.

CASINO—The Mimic World—24th week—33 to 39 times.

DALEY'S—Gibbs—21st week—161 to 168 times.

FOURTEENTH STREET—Lottie Williams, in *Tennessee Tom*—10 times.

GRAND STREET—Joseph Santley in *Lucky Jim*—9 times.

HAMMERSMITH'S ROOF—Vaudeville.

HERALD SQUARE—Three Twins—5th week—58 to 65 times.

JARDIN DE PARIS—The Follies of 1908—9th week—55 to 61 times.

KALICHE—Stock company in *Joan Jones*.

KRITH & PROCTOR'S FIFTH AVENUE—Vaudeville.

KRITH & PROCTOR'S 125TH STREET—Vaudeville.

KNICKERBOCKER—The Four Cohans in *The Yankee Prince*—34 times, plus 24 week—3 to 14 times.

LIBERTY—The Traveling Salesman—1st week—1 to 7 times.

NEW AMSTERDAM AND AERIAL GARDENS—The Merry Widow—43d week—339 to 346 times.

NEW YORK—Ohan and Harris' Minstrels—2d week—9 to 16 times.

THIRD AVENUE—From Sing Sing to Liberty.

VICTORIA—Vaudeville—matinees.

WALLACK'S—The Girl Question—2d week—9 to 16 times.

BRONSON HOWARD.

ILL health, added to a material ease of circumstances consequent upon his earlier success, had for years led to his inactivity as a dramatist, yet BRONSON HOWARD, the dean of his profession in America, was still in a measure a vital force in the theatre when he passed away, for the example of his work and life was an inspiration to the younger generation of playwrights, and several of his dramas still found and will continue to find their places in the general repertoire of the theatre.

In his prime, Mr. HOWARD was the most distinguished figure among American dramatists. It is true that when his earlier works of note had vogue, American dramatists of the better sort were few; yet there was a certain quality in his work—a truth in characterization and a skill and grace in dramatic expression—that was new with him and is lacking even to-day in the plays of some of the newer writers who in more superficial matters please a fickle public. Beyond this, he was an artistic innovator, for he was the first to utilize international social relations in American drama. While several of his plays, judged by contemporary standards, are out of date, there are elements in his better drama that will long repay study even should the active side of the theatre pass them by. And it will not be forgotten that one of his achievements was to win respect for the American play abroad.

Mr. HOWARD was more than a mere dramatist. His interest in the whole life of the theatre was acute, and his attitude toward it conservative and helpful. He was prominent in movements that were concerned with its welfare. And he was, moreover, a typical citizen, active in a citizen's duties, a social figure of note, and a man of wide interests and varied association. He did much for the theatre of his period and its loss in his death is definite. But he was also one of those broader men regret at whose passing is general and sincere.

WOMEN IN MANAGEMENT.

THERE is something like a note of alarm in a recent cablegram from London which chronicles the fact that "women managers are successful" in that metropolis.

Women, in fact, as the dispatch says, "are now competing seriously with men in theatrical management." The widow of a famous comic opera impresario some time ago demonstrated to Londoners the possibilities of her sex in management; recently an English actress who starred in this country undertook theatre direction on her return; and now the wife of a manager who devotes himself to provincial tours has taken the lease of a London theatre with that determination which distinguishes the sex when a congenial vocation is entered upon, much to the dismay, apparently, of men managers in London, who no doubt regard this whole matter as an alarming sequel to a long period of unprofitable theatrical business.

But women in theatrical management are by no means a novelty in this country. There has been a comparatively large number of them, running from the period of LAURA KEENE in "the palmy days" to Mrs. JOHN DREW and contemporaries and successors of her sex, who asked no odds of men in the conduct of their business, and often filled the dual position involving acting and management at the same time. In fact, there is at the moment in mind no single case of a woman with knowledge of its requirements that adopted management without success. And the more notable women managers of theatres undertook their tasks at a time before their sex had become "emancipated" from more domestic vocations. The great wonder in these premises seems to be that in this period, when women have successfully taken up medicine, the law, the pulpit, and even more strenuous works formerly monopolized by the sterner—if not the stronger—sex, the theatre has attracted so few of them on its business side.

Yet on the artistic side of the theatre woman is paramount.

BRONSON HOWARD: AN APPRECIATION.

With the pallid face of a departed friend still before my eyes, and the lost pressure of his hand, so short a time removed, still fresh in memory, I come with reverence to a task for which, though a labor of love, I feel myself inadequately equipped. If I cannot speak of him as I would, and as others will, my unequal tribute will at least have the merit of sincerity. Somehow, it is to Bronson Howard the man that I find my thoughts constantly recurring. It is of the man I feel myself best qualified, if at all, to write. But I should be recreant to imbedded convictions did I fail to express an opinion of Bronson Howard, the dramatist. For me, he has passed, as for thirty-five years he lived, the foremost American dramatist. I use the term dramatist exclusively for the reason that it is the designation which he preferred to playwright or dramatic author.

In my unimportant opinion the comedies and dramas of Bronson Howard will be the nucleus of the American drama long after the productions of the half dozen men who now, and during the past fifteen or twenty years, are and have been counted our most "successful" native dramatists, are forgotten. They have the direct human appeal. They are models of construction. Their scenes are fresh and vivid. They are wholesome, real. They are not freaks, sentimental, or hybrid. Howard's sympathy was boundless, and his faith in human nature absolute. He had literary charm, the creative grasp of character, and a subtle, effervescent wit. His life was as wholesome as his plays. Both will leave to posterity an abiding, fragrant charm. To have enjoyed his plays must ever remain a delightful memory; to have known the man was an education.

At the monthly meetings of the American Dramatists' Club, of which he was founder and lifetime president, after routine business had been disposed of, and we settled down to luncheon, cigars and "shop talk," Bronson Howard was at his best. He never said so much, but it was always the right thing at the right time. He was the best listener I have ever known. What an infinite charm—to be a good listener—and the pity that we do not more generally cultivate it! It is one of the fine arts. He had the rare trick of drawing out the younger members. His many years in London, and intimate association with men and women famous in professional, art and literary circles, had enriched his always abundant store of anecdote and incident. His sense of humor was perfect. But he was, withal, gentle, sweet, considerate. Thoughtful of those present, loyal to the absent.

He formed the centre of many happy dinner parties at the Players. He loved to meet the actors who had played in his earlier plays. In the frankest way he would recall his early mistakes, blunders, through lack of practical stage knowledge. His crudities, hopes, fears, disappointments. He would recall some trifling incident of a quarter century back, which the actor who had figured in it had quite forgotten. Once there had been an animated discussion between the actor and the author. The author, of course, had his way. Over his coffee and cigar Howard said to that same actor, then grown white-haired, like himself:

"You were right, and I was wrong. I didn't think so then, but as I became more familiar with the technique of the stage I realized it. You taught me something. You set me to thinking and studying. I am glad of an opportunity to apologize and thank you, after thirty years. Through your superior knowledge of movement and stage business, you saw possibilities that had not occurred to me in writing the scene. I had other similar experiences, and so, I fancy, has every successful dramatist."

The name of Bronson Howard has lent, and

will continue to lend lustre to the American stage. He never wrote a line that would bring a blush to the cheek of girlhood. He never wrote a play that Christian parents, surrounded by their brood, might not see, and be the better for the seeing. He had many friends and no enemies. The grief at his passing will not be confined to our profession. He had friends and intimates in nearly all of the intellectual walks of life.

Among the most delightful, elevating and educational hours of my life I shall ever cherish the memory of those, all too few, I was permitted to pass with Bronson Howard.

MILTON NORRIS.

PERSONAL.



O'NEILL.—James O'Neill will soon begin rehearsals for his next season's play, *Abbe Bonaparte*. The piece has not been played since it was produced in England by Wilson Barrett, shortly before his death. Mr. O'Neill's season will open at Asbury Park, N. J., on Sept. 1.

DANIELS.—Frank Daniels is to be starred this season in *Miss Hook of Holland*, from which title the "Miss" is to be omitted. The season will open on Sept. 28.

CHEATHAM.—Kitty Cheatham returned to New York last Thursday on the *Adriatic*, after giving her songs and recitations in London and Paris.

ANGLIN.—Margaret Anglin is now in Sydney, N. S. W., where she will remain until the last of August. She will then go to Melbourne for a season of ten weeks, returning to the United States in December. She expects to produce *The Awakening of Helena Ritchie* in New York about the middle of January.

JANIS.—Elsie Janis returned to New York last Tuesday on the *Rotterdam* after several weeks spent in London, Paris and Berlin. Immediately after her arrival she had a conference with George Ade regarding the new play which the Indiana dramatist is preparing for her. Music for this piece will be by Gustave Liders.

DAVIS.—Richard Harding Davis has been appointed a deputy sheriff of Westchester County. He has a Summer home in the town of New Castle.

DUNCAN.—Madora Duncan, the dancer, sailed for the United States last Saturday. Her opening date has been set for Aug. 18 at the Criterion Theatre.

DREW.—Louise Drew will be in the support of Billie Burke in *Love Watches*.

BINGHAM.—Amelia Bingham returned to New York last week, after several weeks at Hicksville, Ohio.

ARBUCKLE.—Macy Arbuckle came to New York last week to begin rehearsals of *The Round Up*, that is to open on Aug. 24.

MANTELL.—Robert Mantell closed his tour at Winnipeg last Saturday night, and will open his next season at Duluth, on Sept. 28.

MAHN.—Mr. and Mrs. Louis Mann (Clara Lipman) returned to New York last Saturday. Mr. Mann will begin rehearsals of Jules Eckert Goodman's play, *The New Generation*, this week.

SPONG.—Hilda Spong is to return to the legitimate drama this Fall, in a play by Cecil de Mille and Witter Binner.

GLASER.—Lulu Glaser returned to New York last week to begin rehearsals of *Millie Michief*, the musical play in which she is to be starred by the Shuberts.

BATES.—Blanche Bates returned to New York yesterday to begin rehearsals of the new play in which she is to appear this season.

PACKARD.—Mrs. Beaumont Packard has moved into her newly purchased home at Bensonhurst, L. I.

UNITED ACTORS OF AMERICA.

A new organization is being formed in Chicago by the professionals now laying off in that city. It is to be known as the United Actors of America. The object of the organization is to assist its members in securing engagements and to take care of any legal matters that may involve the members, free. Mail can be forwarded from its headquarters, and after one is a member for one year the organization will pay sick benefits and also furnish transportation for any of its members that should be unfortunate enough to strand on the road. It is headed by Jack Rose, general stage manager and vice-president of the P. M. Wood Amusement Company, of 5622 Ellis Avenue, Chicago. The initiation fee is \$10, including one year's dues, and the dues are \$5 per year.

ENTERTAINS THE P. W. L.

Mrs. Fernandes entertained members of the Professional Woman's League at her Summer home at Rye Beach, N. Y., on Aug. 6. Among those present were Mrs. Sol Smith, Mrs. Annie Yeamans, Mr. and Mrs. W. L. Abington (Bijou Fernandes), Mrs. Lorain Price, Mrs. Herbert Sackett, Mrs. Zoe Price, Lillian Russell, Adele Ritchie, Edna Wallace Hopper, Gertrude Gilmore, Laura Bates, Amelia Summerville, Mrs. John Hearn, Lucille Laverne, May Sinclair, Ada Gibson, Lizzie Bechdel, Mrs. Goodfriend, the Countess Oldcastle, Miss Willard, Mrs. Nellie, Mrs. Mabel Nedlin, Alice Brown, Kate Chrystal, and the Misses Stern.

SICILIAN PLAYERS COMING.

Writing to the New York Herald from Paris, Joseph J. Schumann announces that Simora Mimi Agaglia, with her company of Sicilian actors and actresses, who have appeared with success in London, Paris and other cities of Europe, will come to America the coming season under his management. Their first performance, he says, will be given in New York about Dec. 1. *Milla*, a tragedy, will be the first play presented.

THEATRE MANAGERS MEET.

Preliminaries of a Far-Reaching Corporation—Plan to Reduce the Number of Theatres.

A meeting of theatre managers representing a number of houses in different parts of the country was held in New York last Thursday afternoon. The following report was handed out Saturday:

A meeting was held yesterday at the offices of Klav and Blanner by gentlemen representing various interests operating theatres throughout the United States. Those present, besides Klav and Blanner, who also represented Mr. Charles Frohman, Mr. E. F. Keith, of Boston; Mr. F. P. Proctor, Mr. A. E. Poll, Mr. Percy G. Williams, of New York; Mr. C. R. Kohl, of Chicago; Mr. Martin Beck, of the Orpheum Circuit; Mr. Leo Schubert, Mr. Meyerfeld, of San Francisco; Mr. Leo Schubert, Mr. George B. Cox, of Cincinnati; Mr. Samuel P. Nison, representing Sirois and Zimmerman, Mr. Al. Hayman, Mr. John H. Havlin, of St. Paul and Havlin; Mr. E. F. Allen, Mr. Samuel Scribner, Mr. J. J. Murdoch, Mr. M. G. Anderson, Mr. L. Weber, Mr. H. Fehr, and Mr. H. H. Steiger.

Mr. Marc Klav called the meeting to order. On motion of Mr. George B. Cox, Mr. A. L. Blanner was made chairman and Mr. H. H. Steiger secretary of the temporary organization.

A resolution was at once passed empowering the chair to appoint a committee representing the various interests represented at the meeting, it being understood that each interest was to select its own representative. As the result of this motion, the chair appointed the following committee to draw up a plan of operation which should be submitted to the entire compilation of its next meeting, and it agreed upon, to form a basis for permanent organization: Klav, E. F. Allen, Leo Schubert, Percy G. Williams, Samuel Scribner, Martin Beck, J. H. Havlin, J. J. Murdoch, M. G. Anderson and H. Fehr.

It will be seen from the above list of names of those present and on the committee that the high price theatres, the popular price theatres, vaudeville and burlesque were all represented. The object of the meeting was to discuss the possibility of a general betterment of theatrical conditions and a harmonious co-operation toward that end. No merger was discussed, nor was one contemplated. One of the subjects which took up considerable time was the fact that new theatres were constantly being erected for which there were not suitable attractions to fill the time, and the further fact that as legitimate theatrical managers did not feel warranted in leasing these additional houses these theatres usually fell into the hands of over-eager speculators who had no permanent or sincere interest in theatricals and whose tendency in no way contributed to the general welfare of the theatrical situation.

The committee above-named was requested to take up this, among other subjects, and authorized to give their best time and thought to a possible adjustment and improvement of this undesirable condition.

The meeting was adjourned to be convened at the call of the committee.

The sub-committee named above met on Saturday at the New Amsterdam Theatre. Tentative plans of organization were discussed, it is reported. It was said that definite plans for organization would not be announced until some days at least. Those having the organization in charge are reticent as to its actual scope and purpose, but the original announcement appears to be definite as to certain plans of the body.

It was decided on Sunday by the Central Federated Union, on motion of President De Veaux, of the Actors' Protective Union, to ask United States Attorney General Bonaparte to investigate "a merger of the theatrical interests throughout the country," which Mr. De Veaux said was agreed upon at the meeting last week of representatives of the various theatres chronicled above. President De Veaux declared that the meeting decided to form a trust which would control all the theatrical business in the different cities.

"When this is consummated," he said, "independent theatrical companies will be frozen out and cannot build theatres. This will affect not only the actors, but also men in the building trades, the bill posters, lithographers, and many others."

GEORGE C. TYLER RETURNS.

Plays by American Authors for Liebler and Company—Plans.

With the arrival of the *Kronprinz Wilhelm* last Tuesday afternoon came George C. Tyler, the executive head of Liebler and Company, and a satchel full of new plays that will be given American presentation as soon as the theatrical season is well under way. Mr. Tyler returns after an absence of four months, a considerable portion of which was spent upon the African desert, and his first work will be the launching afresh of the Booth Tarkington-Harry Leon Wilson play, *The Man from Home*, at the Astor Theatre on Aug. 17.

A most important acquisition abroad, Mr. Tyler believes, is the new play he has secured from Cleveland Moffatt, a title for which has not yet been found, but which will be given an immediate production, opening in the early part of September. From the description of the play it is a class problem, treated from an entirely new viewpoint, and bearing a central theme that is hinged upon the axiom that brains will achieve results in any environment. Mr. Moffatt has treated his idea from an angle that will entail unusual interest, owing to the bizarre conditions that surround the central figure.

Other plays are *The Melting Pot*, a new drama by Israel Zangwill, which has for its paramount character the figure of a young Russian Hebrew student and musician who comes to America immediately following the massacre of his family at Kishineff. There is also a new play by C. M. S. McLellan, the author of *Loah Klamann*, to which has been given the title, *A Matter of Money*. Its locale is in Pennsylvania, and it deals with conditions surrounding one of the greatest trusts in the world. This play will also have an early production.

One of the chief causes of Mr. Tyler's early return has been the necessity for arranging for a theatre for the New York presentation of Arnold Daly in *The Regeneration*, which achieved success in Chicago last year. Mr. Daly arrived Sunday on *La Bretagne*.

Mr. Tyler has arranged for a September production of Viola Allen's new play that has been written for her by Eugene Walter, and this will in all likelihood occur about the middle of the month in New York.

The arrangements for Eleanor Robson's season are most extensive, and include a new play by F. Marion Crawford, to be called *The Nun*, a new vehicle by Mrs. Frances Hodgson Burnett, to which has been given the title, *The Dawn of a To-morrow*, and one or two others that have not as yet been named. Miss Robson is to remain abroad until quite late in the season, in an endeavor to recover her health, which broke down under the strain of last year's arduous season. She is at present resident with her mother, Mrs. Madge Carr Cook, in the Isle of Wight. Mrs. Cook will shortly resume her English provincial tour in Mrs. Wiggs of the Cabbage Patch, and will return to America in November to appear in a new play that is now being prepared for her.

Nat C. Goodwin will open early in October in Chicago in *Cameo Kirby*, by Messrs. Tarkington and Wilson, and Dustin Farnum will shortly go on tour in *The Squaw Man*. Mr. Tyler has also with him a massive Biblical play that will probably see a production about the first of the year.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies filed articles of incorporation with the Secretary of State at Albany the past week: Interstate Amusement Company, New York; capital, \$5,000; directors, H. M. Browne, F. W. Mills and E. J. Forham, New York City. The Mohawk Park Company, Troy (amusements); capital, \$25,000; directors, William T. Hollister, James M. Wilson and William C. Fleming, Troy. Felix Bie Circuit, New York (amusements); capital, \$1,000; directors, Felix Bie, Robert Bie and May Bie. Onondaga Amusement Company, Syracuse; capital, \$2,500; directors, Harold C. Beatty, Harry J. Clark and William W. Foster. National Theatrical Transfer Company, New York, has also been incorporated with a capital of \$5,000 and three directors: Frederick H. Barker, Frank Fritsch and John J. Sullivan. Packard Vaudeville Booking Company, New York; capital, \$1,000; directors, Mrs. Beaumont-Packard, Chismore H. Packard and Thomas Whitten, New York City.

THE USHER



A memorial service in keeping with Bronson Howard's great achievements in the field of dramatic literature will be soon held in this city. It will be under the auspices of the American Dramatists' Club.

At a special meeting of the board of directors a committee of thirty leading American dramatists was appointed, from which a sub-committee will be designated to assume full charge of the details of the event. This is the general committee:

Charles Barnard, David Belasco, George Backus, G. H. Broadhurst, C. T. Dancy, William C. De Mille, Franklin Fyles, Harrison Grey Fiske, Clay N. Greene, Joseph Grismer, Rupert Hughes, Victor Herbert, Charles Klein, B. E. Kidder, H. P. Mawson, Victor Mapes, J. F. Milliken, Milton Nobles, Eugene Presbrey, R. A. Purdy, Sydney Rosenfeld, E. Milton Royle, Clinton Stuart, Mark Swan, T. Burt Sayre, Augustus Thomas, B. B. Valentine, John Ernst Warren, H. H. Winslow and J. I. C. Clarke.

It is proposed to make the service a fitting tribute to the memory of the man who for more than a third of a century has been justly regarded as the foremost native dramatist. The service will be held during September.

An actress who recently appeared in Chicago in an interview expressed her opinion that acting is not "one of the great arts." Painting and literature and sculpture require so much more than acting requires, is her argument. "If a woman is clever, if she has that great drawing power to attract attention and admiration, the chances are that she will be a good actress." Which inspires the Pittsburgh Gazette-Times to say editorially:

With ideas such as these current in the profession, is it any wonder that the actor's reputation as an artist has been steadily declining? The matinee idol has set up for himself exactly the same standard—"to attract attention and admiration." But that is not acting. It is precisely the same ambition that actuates the masher and the coquette. The actor who cannot rise above this base conception of his art should seek some other calling, but should not on that account belittle the art he does not measure up to. With such great names as Booth and Forrest in a past generation, and such as Irving and Mansfield within a few years, it would be futile to deny that there have been actors who are real artists. We have such actors among us still—men and women who realize that though the stage paints no enduring pictures it is as potent as the pulpit as an esthetic and moral force. But they do not put forward as their first ambition "to attract attention and admiration."

All of which is pertinent and to the point. To deny that acting is a great art—an art, rather, great in its possibilities—is to question the fame of artists among players whose greatness other generations have accepted and emphasized.

The mere attraction of attention and admiration is quite another matter.

A lawsuit instituted for a strange purpose was tried in London recently. The justice who presided at the trial characterized it as "a complicated way of arriving at a simple result."

The plaintiff in the case was Hayden Coffin, and the defendant Major Fraser. Major Fraser three years ago sued George Edwardes on a claim for damages arising out of Edwardes' having taken a play of Fraser's, altered it and produced it under the title of The Cingalee. Fraser won, securing a verdict for £3,000, which sum was subsequently reduced by consent on appeal.

In the course of the evidence at the trial of the case of Fraser vs. Edwardes, it was suggested that the introduction to Edwardes, given to Major Fraser by Mr. Coffin, was for a valuable consideration. The fact was that the introduction was given by an old school-fellow, and Mr. Coffin, being indignant at the suggestion that it was "an introduction for a reward," brought his action against Fraser, which was, in form, to recover one-third of the £3,000 damages.

Mr. Coffin proceeded on the theory that if it were shown that he had no right to recover it would also prove to the public that he had not entered into any arrangement to give the introduction for any reward. Mr. Coffin admitted he had no claim against Major Fraser for any share or commission, and Major Fraser admitted there was no suggestion of any remuneration for the introduction.

Paul Wiltach is finishing the proof of his "Life of Richard Mansfield," three excerpts from which will appear in Scribner's Magazine for September, October and November. The "Life" will appear in one large volume with about fifty full-page illustrations the week after election.

It is said that the work, upon which Mr.

Wiltach has been engaged for several months, is exhaustive as a record of the distinguished actor's career, while no doubt it will embody valuable features resulting from Mr. Wiltach's long association with him.

THE LONDON STAGE.

THE DULLNESS CONTINUES, ANTICIPATING BANK HOLIDAY OPENINGS.

Two New Melodramas Offered—The Power of Lies with a Lion Featured—The Man of Her Choice—Promises of New Plays—Gawain's Notes.

(Special Correspondence of The Mirror.)

LONDON, Aug. 1.—Of all the worst theatrical months in the year the worst is August. Of that very worst month the very worst week is this sort of week, the week immediately preceding the third of the four English bank holidays per annum. Therefore, pending the recrudescence of the bank holiday, which starts in effect on the said bank holiday, which is next Monday, I have only to chronicle the "banquet" Iago would call very small beer, indeed, as regards new theatrical productions. As a matter of fact, there has been nothing at all new at the West End, and only two new ventures in the suburban playhouses.

The productions were, respectively, The Power of Lies, by Mary Ford, at the Shakespeare Clapham, and The Man of Her Choice, by Ada C. Abbott, at the Broadway Depford, a theatre on the very site where William Shakespeare's "Dead Shepherd"—otherwise the hapless Kit Marlowe—was killed in a low brawl in a low house. As both these new playwrights are of the Better Sex, it would naturally have given the ever chivalrous lady honoring Gawain great pleasure to have enthused considerably over these two plays. But, alas, to speak by the card lest equivocation should undo him, the said knight can only pronounce both pieces to be melodramas of a somewhat useful type. In two respects, however, these plays departed in some measure from the usual conventional beaten track of melodrama. As, thus: In The Man of Her Choice the hero was his own villain and vice versa (a "dual role," as actors say). In The Power of Lies great play was made of a circus lion who, having once been insulted by the heavy villain, escaped from his cage and tracked that villainous insulter down till he happened upon him in a swaggy drawing-room, when he went for him and—well, then there was no more villain!

This specimen of an animal, which the play bill asserted "never forgives an injury"—just as though he might be Black Brandon, the pirate, in My Polly and My Partner Joe—very nearly upset the play, thanks to the authoress' audacity in introducing the poor beast in such fashion. This lionine performance indeed very nearly resembled that of a celebrated similar performance given by Joiner Snugg at that famous matinee given by Weaver Bottom and company before Duke Theus and Bride Hippolyte on a certain memorable Athenian occasion.

And now as there is no other theatrical production calling for attention till my next, I will hurriedly conclude with a few news and other "meas" which may prove interesting to Mirror readers.

Runner Dorando, who so nearly won the Marathon race, which was won by your citizen Hayes, has been shown in three big variety theatres this week, but (in order to preserve his amateur status) he has given his triple salary to Chanter. Hayden Coffin has, owing to a dimension with the management, quitted Ada Reeves' Butterflies company at the Apollo.

Mr. Charles Wyndham and Mary Moore have secured two new plays, namely, Lady Epping's Lawsuit, by Herbert Henry Davies, and A Happy Marriage, by Clyde Fitch. Sir Charles' very next production, however, will be a play mentioned in these epistles long ago, namely, Roy Horniman's adaptation, entitled Bellamy the Magnificent.

More anon.

GAWAIN.

LEE SHUBERT OFFERS SCHOLARSHIPS.

To stimulate interest in dramatic art among the younger members of the profession, Lee Shubert has decided to establish two prizes, which are to be, in effect, yearly scholarships at the Théâtre Français, in Paris. They are to be awarded at the end of each season to the most deserving actor and actress in the Shubert dramatic companies. The candidates must be between the ages of twenty and thirty, and have a speaking role of some importance, but no stars or players who are "featured" will be admitted to the competition. The winners will be sent abroad an entire year, and besides studying at the Théâtre Français, they will be expected to gain a knowledge of the drama in such centres as London, Berlin and Vienna. A condition is that the winners sign a five year contract with the Shuberts before leaving. Selections will be made by Mr. Shubert, J. J. Shubert and their stage managers.

Mr. Shubert says he was prompted to do this since he became affiliated with the new theatre movement by his appointment as business director. He believes it should be the business of all who are identified with theatrical management to interest the younger actors and actresses in the plans and aims of that institution. To this end he believes they should become familiar with the work of the endowed theatre board. In compliance to two stars under the E. H. Sothern and the Julia Marlowe scholarships. The competition this season will be open to the following companies: The Witching Hour, Girls, The Wolf, The Road to Yesterday, the Maxine Elliott company, the Mary Manning company, the Julia Marlowe company, the Alla Nazimova company, the E. H. Sothern company and all the strictly dramatic companies hereafter to be organized by this firm.

DAVID WARFIELD RETURNS.

David Warfield arrived from Europe on the Adriatic on Aug. 7. Mr. Warfield spent his time abroad with Mrs. Warfield in a leisurely but thorough study of the art galleries, the old churches, and the great cathedrals. He will open this year in Denver on Aug. 17, appearing for two weeks at Elitch's Garden, offering both The Music Master and A Grand Army Man. From Denver he will go to San Francisco for a five weeks' engagement in both plays at the Alcazar Theatre. He will then go to Los Angeles for a two weeks' engagement, after which the company will play the main cities of the Middle West and East. The company will then return to New York for a return engagement at the Academy of Music. The London engagement will be put off until next year. Mr. Warfield found ten things in Europe to interest and inspire him, which, according to him, are the ten greatest things in Europe. They are named in the order in which they impressed him: St. Peter's, Rome; the Sistine Chapel, Rome; the Archangel, Guido Reni, in a little Italian church in Rome; the statue of Moses, by Michael Angelo, in the Vatican; Sainte Chappelle, Paris; Notre Dame, Paris; Milan Cathedral; the Ephesus, Florence; Raphael's Madonna, Dresden, and Petite Palace, Florence.

ACTOR COMITS SUICIDE.

Edwin Curtin, leading man of the Oscar T. Cooke Stock company, a repertoire organization committed suicide by shooting at Sandusky, O., on Aug. 2. He left a note saying that he was becoming constantly poorer in business and his profession and did not care to live. When he joined the company in June he said that his home was in Brooklyn and that his wife was a member of The Follies of 1908.

A FEAST OF NOVELTIES.

ALICE KAUSER INTERVIEWED ON THE RESULTS OF HER TRIP ABROAD.

Drama, Operetta and Comedy from All Foreign Fields—Visits with Distinguished Authors in Various Countries—Yet with All Imported Material from Famous Hands She Says Her Favorite Clients Are Americans, in Whom Great Expectations Rest.

Alice Kauser, returned from abroad, was interviewed on Saturday by a Mirror representative.

"Yes," said Miss Kauser, when seen at her office, "my trip has been unusually successful. I have never felt better in my life, and I have never had, in my fondest dreams, the promise of a more successful and eventful season than the coming one."

"Where have you been?" asked the Mirror representative.

"Where have I not been would be the better question," was the reply. "It seems to me that I have turned the capitals of Europe into one-night stands. I had one week when I left Berlin, went to Vienna, Budapest, Venice, Munich, Paterkirchen, Paris, St. Wandrille, and landed in London just a week after leaving Berlin. I went to Vienna to see a number of operettas, and have been fortunate enough to secure a full dozen that seem to me extremely charming, with new ideas and lovely music, popular, though with some claims to being really music, not tony noise."

"In Budapest," continued Miss Kauser, "I secured a number of Hungarian plays and visited my family. I had to go to Venice to meet Maurice Magnus, who will look after my German interests and who has secured during my stay in Italy a number of important Italian plays. The Italian dramatists seem to me to write in a manner that must be attractive to our audience. Munich called with a number of plays. In Paterkirchen I paid my respects to Richard Strauss and his wife."

"No, Strauss is not coming back to America. Salomé is to be given in French with Mary Garden at Hammerstein's Manhattan Opera House. Whether the opera is to be seen at the Metropolitan or not the future, and perhaps we might say the susceptibilities of the stockholders, alone can determine. Elektra is not yet finished. The master is well satisfied with what he has done. The opera is to be produced in Dresden in January, and probably shortly afterward in New York."

"In London I saw all my old clients who are friends. Madeleine Lucette Ryley, charming, more youthful than ever, her sparkling wit, with its solid point of philosophy as keen as ever. I have two plays by her, two long plays, of which I expect a great deal, and two one-act plays. One of these is so new and original that I am full of confidence that it will create a sensation. Sir Gilbert Parker was most gratified at the success of The Right Way. Another play, based upon his book of 'Pierre and His People' is to be produced by Henry B. Harris in the early autumn."

"Mrs. W. K. Clifford has entrusted to me her Hamilton's Second Marriage. This play was produced by Otho Stuart at the Court Theatre. It deals with a most interesting problem."

Other plays secured are a fine piece of semi-serious caliber by Vachell, a play by Cecily Hamilton, two plays by Edward Knoblauch, a good romantic melodrama by Walter Howard, several musical comedies, a charming play by F. Kinsey Pelle, and many others. I have also the dramatic rights to Rudyard Kipling's 'Captains Courageous,' A. E. W. Mason's 'The Broken Road,' the Askew's 'The Orchard Close,' the last book of the Williamsons, and others."

"Hermann Sudermann was good enough to ask me for a few days' visit to Trebbin, his large estate. I never had a better insight into German character, into its lofty ideals and sturdy endeavor, than I had during those memorable days in the circle of Sudermann's intimate friends. Paris is to see this autumn two of his plays—Stein unter Steinen, that Antoine is to produce, and Das Blumenhoch, which Porel is to give at his new theatre. I have adequate translations of these two dramas. Das Blumenhoch is a magnificent play. Sudermann has been absorbed by his novel, which has taken two years or more of his time. It is to appear in October. After that he might turn it into a play. He does not expect to begin the Charlemagne play for two or three years yet."

"Hoffmannsthal is to provide the libretto for the new Strauss opera that is to follow Elektra. No, I promised that I would not tell the subject," added Miss Kauser in answer to an inquiry. "I may say, however, that it is totally different from anything that either Strauss or Hoffmannsthal has ever treated."

"Arthur Schnitzler's new novel has been a tremendous success. To complete it he has laid aside the play upon which he has been working. He was gratified to know that The Beckoning met with success in San Francisco and Denver when played in those cities by Miss Grey, who produced it, as you know, in New York."

"Maeterlinck I found in the most ideal, the most beautiful spot in the world, the Abbey of St. Wandrille. I am not a poet, so I cannot describe the place. It must be seen, and seen often, in order to take in all of its beauties. It has ruins, with a cathedral dating back to the fourteenth century. The cloister is in the finest style of the fifteenth, while the refectory is the most ancient part of the abbey, having been built in the thirteenth century. The two immense wings inclosing the cloister are of the purest Louis XIV epoch. Maeterlinck is finishing a play that Porel is to produce at the Vaudeville in the autumn or in the early winter. Madame Georgette Leblanc-Maeterlinck is to have the principal part. It will show her unusual talent in a totally different light. The Blue Bird is to be produced in Moscow some time in October. According to his contract with the Art Theatre there, the play cannot either be given or published until after its production."

"And now I want to speak about what to me is the most important group of playwrights, in whom I am wrapped up heart and soul—the Americans—those that I have stood sponsor for. Having sold their first plays, I confidently expect to sell their last. Langdon Mitchell with four contracts, one for Klaw and Erlanger, one for Daniel Frohman, and one for Charles Frohman, and the last for a prominent producer. Kelet Chambers, who is writing a play for Daniel Frohman and collaborating with an eminent French author on two other plays, Edward Sheldon, a newcomer, whose first play Mr. Fiske has bought for Mrs. Fiske. It is a remarkable piece of work. Cleveland Moffett, with the play that Mr. Tyler has announced in the most glowing terms. Liebler and Company also have a dramatization by William Holcomb. Madame Fred de Gressac, who is finishing plays for William A. Brady for Miss Grace George, for Mr. Fiske for Bertha Kalich for Felix Luman for William Faversham, and for Clara Lipman, Martha Morton, with The Bell of Liberty, to be produced by Henry B. Harris in midwinter. Charlotte Thompson, whose dramatization of Mrs. Deland's novel, 'The Awakening of Helena Ritchie,' Miss Anglin will use. This is a part of the list."

"Further, there is Channing Pollock's and Thomas Dixon, Jr.'s play, The Traitor. The Clansman, also by Dixon, will be played by two companies. The Stronger Sex, in which Annie Russell is to star, is also one of my plays. Then there is a play by Helen Ingersoll, bought by a prominent woman star, and a comedy by Frank Ryan that another star has secured. Mrs. Leslie Carter's new play has also been sold through this office."

"Charles Frederic Nirdinger's adaptation of El Gran Galeoto, The World and His Wife, will be Faversham's first production. The second will be Edward Child Carpenter's play dealing with

New Orleans life. Mr. Carpenter's talent is so remarkable and he will be seen from, take it from me. I have also plays by Jesse H. Thompson, whose second Mrs. Loring was produced last year by the Grand Opera House. Two years by a new man, Paul K. Hedden, of unusual power, two plays. Philip Barrie, whose adaptation of Angelo Sanger's novel, 'The House of the Dead,' that policy forbids me to mention. I have a play for a prominent music star to be produced in midwinter."

"You must have more plays than you can expect to sell in a year," ventured the Mirror man.

"I haven't enough," said Miss Kauser, "please explain that in large type if you will. I am glad to get plays. I read them all myself, and if there is the slightest encouragement to offer I am so happy to be able to give it. I have arranged to have correspondents in Berlin, Vienna, Budapest and Rome. This with my Paris, London and Berlin representatives ought to cover the European field satisfactorily. But the biggest future, I should say, belongs to the American author."

ISADORE MARTIN AND CHARLES SCHOFIELD.

Upon the first page of this Mirror this week appear the likenesses of Isadore Martin and Charles I. Schofield. Both are among the best known stock company players of the country, having played in the leading organizations of this kind from coast to coast. Miss Martin is an ingenue of rare accomplishments, and, gifted with many charms of face and figure, she possesses a versatility that is an invaluable asset to a stock company player. She has a happy faculty of losing her own individuality in the role she assumes, but retains a strong, sensible, magnetic presence that builds up greatly in the strength of ingenué character parts. Mr. Schofield has attained an enviable reputation as a comedian. He has participated in several of the most ambitious productions of the leading stock companies. For several years he has been a favorite with the Woodward companies at Omaha and Kansas City. One of his most notable undertakings has been the portrayal of the star role, Babb, in Charley's Aunt, in which he has scored several memorable successes. In this busy period, when the managers throughout the country are recruiting their various companies, Mr. Schofield and Miss Martin will doubtless be the recipients of flattering offers, for their accomplishments have made them strong favorites with the press and public wherever they have appeared.

BEN GREET'S PLAYERS.

Ben Greet's Players gave a series of Shakespearean performances at Columbia University last week, out-of-doors when the weather permitted and in the gymnasium when it rained. A feature of the comedies was the dancing of Mrs. Lou Wall Moore, of Chicago, and six small dancing girls, her pupils. On Saturday afternoon Mrs. Theodore Roosevelt, with Archibald, Kermit and Quentin, and three of their cousins, came up from Oyster Bay to witness As You Like It. The repertoire for the week was as follows: A Midsummer Night's Dream, Monday and Saturday evenings; As You Like It, Tuesday and Saturday afternoon; Twelfth Night, Wednesday afternoon; The Tempest, Wednesday and Friday evenings, and the Merry Wives of Windsor, Friday afternoon.

MRS. SPOONER'S PLANS.

Mrs. Spooner, who has given much thought to her future plans, has finally decided to again locate in Brooklyn, where the Spooner Stock company will open at the Park Theatre, the house in which the company made its first appearance in Brooklyn several years ago. Mrs. Spooner will feature Jessie McAllister as her leading woman, and the business management will be in the hands of Ben F. Wilson. The company and productions will be under the personal direction of Mrs. Spooner. The season will open the last week in August with The Road to Yesterday. Edna May Spooner is enjoying a much-needed rest, and will not be seen on the stage until November, when she will originate a part in a Broadway production.

PERCY PLUNKETT'S BOAT WRECKED.

Percy Plunkett, who has been in New York for several days, received a letter from his sword-fishing partner, Harry Odlin, last week, announcing the complete wreck of Mr. Plunkett's boat during a northeast gale. Mr. Odlin and two companions were about eight miles off shore when the boat struck a piece of wreckage and began to leak. By bailing they managed to get her in near to shore, off No Man's Land, where she sank in thirty feet of water. The crew got ashore through the breakers after much difficulty and danger. Mr. Odlin tried to save the engine, but the ropes he fastened to it parted when the boat broke up.

NOVEL THEATRE EXIT.

To meet the requirements of the fire regulations in the matter of exit, G. Behr, manager of the five-cent theatre, 125 East 125th Street, New York, has cut an opening into the premises of Hook and Ladder Station, No. 14. The arrangement was approved by the authorities.

OPENING DATES.

The Montana Limited, Western, Council Bluffs, Ia., Aug. 2.
The Rocky Mountain Express, Eastern, Chicago, Ill., Aug. 2.
The Girl from Below, Waverly, O., Aug. 6.
A Good Fellow, St. Cloud, Minn., Aug. 6.
The Montana Limited, Eastern, St. Louis, Mo., Aug. 9.
The Cat and the Fiddle, Chicago, Ill., Aug. 16.
Ma's New Husband, Central, Benton Harbor, Mich., Aug. 16.
On the Bridge at Midnight, Belleville, Ill., Aug. 16.
The Fighting Parson, Dayton, O., Aug. 13.
The Lost Trail, Indianapolis, Ind., Aug. 10.
Howard Hall, New York City, Aug. 17.
Stanford, Harry and Laura Burt, Montreal, P. Q., Aug. 17.
Mildred Holland Stock company, Buffalo, N. Y., Aug. 10; Cleveland, Aug. 31.
All for a Girl, with Douglas Fairbanks, New York City, Aug. 20.
Hip, Hip, Hooray, Des Moines, Ia., Aug. 23.
The Rocky Mountain Express, Western, St. Cloud, Minn., Aug. 23.
Florence Bindley, Hartford, Conn., Aug. 27.
Guy Edwards' School Days, Atlantic City, Aug. 24.
Castle Square Stock, Boston, Mass., Aug. 28.
Ma's New Husband, Eastern, Coal City, Ill., Aug. 29.
Through Death Valley, Perth Amboy, N. J., Aug. 29.
Ma's New Husband, Northern, Watertown, Wis., Aug. 30.
Around the Clock, Brooklyn, N. Y., Aug. 31.
Ma's New Husband, Western, Madison, Wis., Aug. 30.
Casino Girl, Milwaukee, Wis., Aug. 31.
Margaret Livingston, New York City, Sept. 3.
A Knight for a Day, Woodstock, Ill., Aug. 26.
The Straight Road, Perth Amboy, N. J., Aug. 14.
David Warfield, Denver, Col., Aug. 17.
James O'Neill, Astor, Park, N. J., Sept. 1.
Lillian Russell, New York City, Sept. 1.
Academy of Music Stock, Lowell, Mass., Aug. 31.
Chicago stock company, Hornell, N. Y., Aug. 25.
W. B. Patton in The Blackbird, Waukegan, Ill., Aug. 30.
William Macaulay in When We Were Friends, Sheboygan, Wis., Aug. 30.
Noddy Musical Comedy company, Stamford, Conn., Sept. 7.

LETTER LIST.

WOMEN.

Allen, Ruth, Agnes Anderson, Mlle. Annetta, Ar-
de Allsworth, Lorena Atwood, Lena Arland, Fannie
Abbott, Kitty Allen, Blanche Aldrich, Lillian B.
Anderson.
Blair, Eugenie, Marion Barre, Grace Beaumont,
Edith Bradford, Arline Bennett, Blanche Barz, Au-
gusta Baker, Irene Baker, Alice Baxter, Marie Blair,
Norma Brown, Mrs. J. Bellinforte, Lillian Burnett,
Hazel B. Brown, Kate Bonington, Edna Bean, Zona
B. N. Nello Blanchard, Lulu Bishop, Edie Biza,
Valerie Bonore, Agnes Bruce, Mae Boban, Bernice
Belknap.

Curtis, Blanche, Noemie Carpenter, May Callan,
Dorothy Catter, Clone Chamberlin, Viola Crane, May
Cornell, Catherine Cameron, Violette Curtis, Ida
Candfield, Gertrude Claire, Marie Casmere, Gertrude
Chick, Rose Cochran, Coral Conington, Jessie Carr,
Josephine Courtney, Mrs. Emmett Corrigan, Mary B.
Conwell, Bertrice Childe, Cora Clifton.

Duncan, Elan, Ada Delmore, Dorothy Davies, Beanie
de Vole, Mary Davis, Marie A. Deed, Nana De Land,
Maud Dickerson, Margaret Dair, Margaret De Grasse,
Kathleen De Witt, Helen Davenport, De Etta, De
Graft, Mrs. Augustus Duncan, Val De Vernon, Flora
Dorset, Bernice Dym, Dollie Davis.

Ellsworth, Estelle, Grace Elliston, Estelle Earle,
Grace Elwood, Mrs. C. Edwards, Clara Earl,
Fennell, Minnie, Grace Funk, Eugene Ford, Cath-
erine Frae, Florence Farr, Pauline Fletcher,
Grey Ruth, Marie Gohardt, Ida Glenn, Josephine
Giles, Florence Green, Georgia Griffin, Amelia Gar-
ner, Ida E. Gustum, Bertha Galland, Marion Good-
win, Augusta Greenleaf, Alice Gale, Mrs. Joe H.
Garry, Viola Grant, Mrs. Tracy Greaves, Irene Got-
ton, Frances Gibson, Edith Gibbons, Evelyn Gordon,
Miss Gale, Franklyn Gale, Rose Grant, Lucr Gover,
Hall, Pauline, Mrs. H. J. Hewitt, May Hillman,
Florence Hope, Georgia Harvey, Caroline Hall, Min-
nie Hall, Selma Herman, Marion Hewitt, Ruth Han-
ilton, Edie Hamilton, Hazel Herbert, Alice Hailbrook,
Berth Harkness, Hazel Herbert, Alice Hailbrook,
Lottie Hanson, Jayne Harrington, Hazel M. Hall,
Lottie Hanson, Jayne Harrington, Hazel M. Hall.

Hummer, Annie, George Irving, Edythe Innes,
Johnson, Nora, Ethel L. Johnson, Emma Janvier,
Katherine Jamieson, Sabell Johnson,
Koch, Harriet, Elizabeth Kennedy, Rosalie Knott,
Mrs. C. H. King, Julie Kingsley.

Leslie, Rose, Zora Lawrence, Jeffers Lewis, Jane
Lavalliere, Thais Lawton, Mrs. Jack Leslie, Edna E.
Landon, Fanny Lee, C. Josephine Le Valle, Irma La
Pierre, Carrie Lambert, Hazel Lowery, Alice Lever,
Morton, Dorothy, Mrs. L. W. Mabey, Marie Moore,
Madue Melbourne, Margaret Miller, Mrs. Wm. Mur-
dock, Beniah Mitchell, Mrs. Edna Meyer, Mary
Miesum, Tracie Warrick, Marion Manola, Katherine
Morton, Lucie Moore, Myrtle May, Helen McCallum,
Beatrice McKay.

Noble, Grace, Mrs. Hal Norcross, Amy Newman,
Beatrice Noves, Mabel Nevins, Hortense Nelson,
O'Neill, Regina, Bertha Otto, Jane Otay, Jane
Oster.
Palmer, Ida, Aris Page, Jessie E. Pringle, Phyllis
Proctor, Lillian Phillips, Cora B. Potter,
Morris, Nellie, Baby Bryan, Mrs. Oley Ran-
dall, Florence Rother, Belle Robinson, Adele Row-
land, Laura Russell, Maud Rodney, Mabel C. Rice,
Kathryn Reeves, Isabel M. Richards, Nell Russell,
Isabelle Reber.

Sham, Adelaide, Adele Sarras, Edna N. Seon, Mrs.
Harry Seale, Mrs. Shanon, Flo Sinn, Verne S. Sheri-
dan, Lella Shaw, Catherine Stane, Beth Somerville,
Sara Sumner, Ruth Shepherd, Vera Stone,
Tyne, Zoska, Virginia Thornton, Katharyn Taylor,
Betty Thane, Geraldine Thorsley, Adelaide Thurston,
Shirley Taylor, Mrs. Theo. Terry.

Vassar, Queenie, Isabel Vernon,
Wycherley, Margaret, Mrs. Geo. Whipple, Maurice
V. Wood, Grace Withersell, Winona Winters, Vir-
gilia E. Wescott, Anna E. Wessner, Lillian Ward,
May Wilkes, Della Walker, Florence Wayden, Esther
Wallace.

Allen, Lou, Alf. E. Aaron, J. B. Adams, Rudolph
Aranson, Horst, F. K. David, Royce, Howard Bell,
C. H. Bell, Wm. A. Bahl, Royal Byron, Solon Ber-
nard, E. C. Milton, G. Stuart Brodack, Edwin Barke,
Caldwell Burns, Arthur Blackaller, Francis A. Bonn,
F. W. Bauer, Cliff Barker, Victor Bennett, Harry
Barker, F. Gaston Bragger, Al. H. Barton, Wm.
Beach, Sheridan Block, Sam'l Blair, Oliver B. Baller,
Chas. Bowser, C. E. Brandt, Fred C. Beck, Billy
Baxter.

Currier, Frank, R. G. W. Collins, Mr. Constanc-
tine, Joe, R. Ompson, Frederic Clarke, C. N.
Coughy, Zillah W. Covington, Hal L. Campbell, J. B.
Curran, Wm. Cortay, Guy Combs, A. Corino,
ward Carter, A. Comstock, Edwin Curtis, H. M.
Clagston, Will D. Corbett, Francis Campello, Em-
mett Corrigan, Geo. Caine, Luke Covrage, P. F.
Craff.

Dull, Harry, Al. T. Darling, Frank Dudley, Chas.
Deland, W. A. Davis, Louis Donasetta, J. Newton
Drew, Harry Davenport, Oscar Dawson, Edmund
D'Alce, Harry Darlington, Tunes Dean, C. H. Dor-
ance, Arthur Denver, Chas. Durand, Joe Downes,
Jas. Doyle, Jay Durham, W. J. Downing, Edward Du-
pont, Jas. Duval, De Witt, Burns and Torrance,
De Vay and Day.

Evans, Joe, Arthur Evans, Chas. L. Elliott, Will
C. Elinder, C. E. Ellis, Francis Earnst, Frank El-
man.
Franklin, Harry S. W. G. Fay, Wm. R. Furman,
Harris Forbes, Chas. E. Fitz, Theo. Fritzner, Lem
Fowler, Hugh Fay, Jas. T. Fulton, Willard R.
Feeley.

Gibbs, H. Earl, C. W. Goodrich, Robt. Goodman,
J. P. Gray, A. E. Gager, Stephen Grattin, Joe R.
Garry, Horace J. Goodwin, Edw. Girard, J. W. Gil-
lingwater, Joe. Glendening, Johnnie Guise, McKennie
Gordan, J. Grant Gibson, Robt. W. Graham, C. F.
Gilbey, Gray and Graham.

Harvey, Victor, Fred A. Hayward, Al. Henderson,
Myer Harris, Herman W. Haynes, F. A. Hamilton,
Raymond Harris, L. B. Hammond, Sam'l Hines,
Robt. Hale, Fred Hyland, Fred Hailon, Will Hen-
derson, Louis Hendricks, Edw. Heron, Chas. Hoskins,
J. M. Hollander, E. J. Hall, Jos. Horsnyder, Humes
and Lewis, Hayes and Johnson.

Irving, Paul, Tom Ince,
Jennings, Jack, Victor J. P. Johns, Sidney Jarvis,
Burt M. Jack, O. E. Johnson, Henry Jewett, T.
Paine Jackson, Chas. Judels, Matt Johnson, A. Emer-
son Jones.

Kenne, Harry, Ralph Killard, Fred Kilken, J. M.
J. Kane, Robt. E. Kane, F. Mooty Kelly, Jewell
Kelley, Geo. Kuehl, Selma E. Shannon.
Lark, Warren T., Walter R. Lehman, Emily La-
crox, Robt. Lee, Robt. A. Laidlaw, Percy Leech,
Henry Lee, Harry Lorraine, Arthur Lawrence, Geo.
N. Loomis, Geo. Syding, Darrell H. Lyall, Arthur
Leblott, J. Fenmore Lee, Hilrich L. Long, Gird La-
redo, Homer Lind, Le Compte and Plesher.

Morris, Mink, Lindsay Morrison, Robt. H. Mallory,
Thos. J. Moore, J. J. Murdoch, G. D. L. Maxwell,
Geo. Morchard, J. Duke Murray, Morris Mayron, E.
F. Maxwell, Fred A. Mortimer, G. P. Moore, D.
W. Merket, M. T. Middleton, Eddie Meyers, E. L.
Moore, Thos. V. Morrison, Mayo and Mayo, Allegheny
Mount Morris, Andrew Mack, Jack McKever, P.
McCarthy, Joe McLaughlin, Kenneth MacKusick, M. H.
McClain, Ed McQuade, C. W. McClintock, Jno. P.
McDermott.

Nye, Ned, Bobby Newcomb, Wm. Nunn, W. D.
Newell, Dan Noonan, Horace V. Noble, Nye and Boy-
lan.
Ogle, Geo. C., Louis Orris, Rich'd H. Ogden, En-
gine Orday, Eugene Ormond, Joe Oppenheimer, Ar-
naugh O'Donaghey, Jno. Onetti, O'Connell and Gol-
den.

Powers, Francis, Edward A. Pryke, Homer Potts,
G. Foster Platt, Freddie B. Prince, Orson M. Pratt,
Joe Phillips, Paul Poole, Walter K. Percy, Walter
E. Perkins, Jas. F. Peck, Pierce and Rosslyn.
Quinn, C. J., C. A. Quintard,
Robinson, A. B. R. Robin, Robt. Robson, Ed.
F. Reynolds, J. C. Rosen, Jas. M. Rennie, W. G.
Reynier, Lauren Reece, Morris Reeson, Willard S.
Robertson, C. R. Reue, Harry B. Roche, Harry Rich-
ards, Geo. Rosener, Lou Rosin, Danl. Ryan, Harry
H. Richardson, Harry Rodgers.

Shes, Thos. J. M. Sullivan, R. B. E. Smith, Harry
Short, Jno. R. Sumner, Asa M. Steele, Alf. R. Smith,
Lowell Sherman, Jack Shoemaker, C. Leonard Best,
Fred Strong, L. Shields, Geo. B. Sprague, Bert
Shedden, Harry W. Smith, Alf. Surmon, Geo. L.
Standon, Martin Sabino, A. L. Saville, J. Russ Smith,
C. S. Sullivan, Jack Singer, Joe Smith, Walter
Shannon, W. Schneider.
Thompson, Alex., Monroe Tallbury, Edwin Tan-
ner, E. J. Toren, Arthur G. Thomas, C. E. Turner,
Jno. Edward Trevor, N. B. Terry.
Von Meter, Harry, Mr. Van Kense, S. B. Villa,
F. V. Volter.

Wood, Edward, Dick Walton, Henry Warwick,
Louis Waterlight, Howard L. Wall, Geo. H. Wil-
son, H. Grant Wilcox, Jr., Wm. Warrington, Geo.
A. Wood, B. C. Wood, Ted Walters, Dallas Welford,
Thos. Walsh, E. F. Wild, Harry Warwick, Ed West,
Gordon A. White, W. J. Waldron, Nat Worthman,
Robt. Warwick, Harry M. Wood, Basil Webb, G.
Glen Wallis, Lester A. Walton, Eugene Weber,
Whiteland and Strauss.

REGISTERED MATTER.

Clara Paulst, Mrs. M. R. Reid, Sidney McCarty,
Ed Gillespie, A. J. Morrison, Ernest Francini, F. A.
D-moret, Jas. Carlo, Walter N. Lawrence.

THEATRE CARDS

Advertisements in this column are taken at special
rates for the accommodation of local theatre man-
agers wishing by publicity to keep their houses before
company managers. Charge \$1.75 per line for
thirteen times. Four lines smallest space taken.

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JOHN N. ROSS, Manager

LARGEST AND FINEST THEATRE
IN CENTRAL NEW YORK

UNDER NEW MANAGEMENT

Now Booking for Season 1908-09. Send your appli-
cations early.

JOHN N. ROSS, Manager.

BEATRICE, NEB. PADDOCK THEATRE
FULTON & POWERS, Mgrs.

Wanted, Opening Attraction
OCTOBER 1

Comic Opera preferred. Must be first

class. New Theatre. Strictly modern.

Can hang any show. City, 15,000.

No competition. Big business for the

right Company. All time open, season

1908-9, for first class Companies only.

Address FULTON & POWERS,
Mgrs., Beatrice, Neb.

DAVENPORT, IOWA, GRAND OPERA HOUSE
Under New Management.

The Finest Independent Theatre in the City

NOW BOOKING FOR NEXT SEASON

Population 45,000; 45,000 to draw from

Rock Island, Moline and Clinton.

Seating capacity 1,200. Entirely remodeled.

Thoroughly modern.

FAYETTEVILLE, N. C. NEW LA FAYETTE THEATRE
J. G. HOLLINGSWORTH, Mgr.

KLAW & ERLANGER, New York Representatives.

Now complete and booking for season '08 and '09.

Seating cap. 1000. Good show town. Population 10,000.

FINDLAY, O., GILLETTE THEATRE
CARL SMITH, Mgr.

Now booking season 1908-1909. Wanted, attractions

for Opening, Labor Day, Thanksgiving, Christmas

and New Year's.

FRANKLIN, IND., OPERA HOUSE
L. ZEPPEFELD, Mgr.

No Opposition—12th Season

Seating Capacity, 1000. Population, 10,000.

For First Class Companies. Wire or Write.

HINTON, W. VA. NEW MADISON 800,000 THEATRE.
WILL L. FREDERICK, Manager.

Pop. 7,500; drawing pop. 15,000. Seating cap., 1,200.

Now Booking Season 1908-9.

HUNTINGDON, PA., THE GRAND
JOHN D. GROVE, Sec., Mgr.

MODERN NEW THEATRE

NOW BUILDING

Capacity 1000. Stage 32 x 65 ft. Proscenium opening

24 x 36 ft. Finest within radius of 30 miles.

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tional towns—P. R. & B. R. P. Railroad. Best showing

town first letter. Doing our own booking.

KUTZTOWN, PA., AUDITORIUM
Between Allentown and Reading

Capacity, 1000. New Theatre. Stage Ample. 10,000 to draw

from. Want three good attractions per month. Good one

for opening in week Oct. 10th and Election Day.

Write M. E. HILL, 145 Clymer St., Reading, Pa.

NAPOLEON, OHIO, NAPOLEON OPERA HOUSE
J. M. RIEGER, Manager

Population 6,000. Play has three attractions a

month, and only the best at that. If this looks good to you

write. Now booking for next season.

WESTON, W. VA., CANNON OPERA HOUSE
WHELAN & EDWARDS, Mgrs.

Booking 1908-9

Good Open Time for First-Class

Attractions

Address all communications to above.

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A lot of scenery and properties very cheap for

cash. Address N. F. Adams, 350 Palisade Ave.,

Jersey City, N. J.

ALICE LONNON

Permanent address

EDWIN H. LOW'S STEAMSHIP AGENCY,
1123 Broadway, N. Y.

CANADA MANAGER IN TOWN.

D. P. Branigan, local manager of the Grand

Opera House, Kingston, Ontario, one of A. J.

Small's theatres, was in New York last week on

his way back home. Accompanied by Mrs. Branigan,

he has been spending a short vacation at

Atlantic City. Mr. Branigan reports excellent

business prospects for next season at Kingston.

The house he manages is the only theatre in the

city, excluding three moving picture houses, and

it plays the best attractions visiting Canada.

Mr. Branigan is also manager of Lake Ontario

Park, Kingston, owned by the street railway.

The pavilion at this park plays vaudeville and

moving pictures.

JAMES YOUNG TO PRODUCE PLAYS.

James Young, Edward Cassidy, and George

Ford are planning to incorporate a company for

the production of plays and sketches. The first

object of the company will be the exploitation

of the plays of Mrs. Eda Johnson Young. Mr.

Young is to star in her Brown of Harvard this

season, and later in the year expects to appear

in a new rural play which Mrs. Young is writ-
ing. The company will also produce in Days
of Yore, a musical comedy by Mrs. Young, with
Katherine Alvert in the leading role.

NOTES OF VARIOUS ACTIVITIES.

The Ellis, Waterloo, Ind., is a hotel conveniently

near both theatres, run on the American plan, and

at reasonable rates to professionals.

The New Ocean Park Casino, Long Branch, N. J.,

is under the management of Fred W. Falkner, who

also is booking the Auditorium at Vineland, N. J.,

and advertises good open time in August and Sep-
tember.

BEWARE OF PIRATES

A WARNING TO MANAGERS

All house and company managers are hereby notified that plays named or described below are duly
copyrighted under the laws of the United States, or are fully protected under the laws of individ-
ual States or the common law, and can be lawfully produced only by arrangement with the owners
or agents thereof.

House managers and actors are equally liable with company managers for participating in unau-
thorized productions, regardless of the titles under which such pirated plays are given, and damages
may be collected from them, or they may be subject to imprisonment.

Those desiring to produce in repertoire, stock, far and tour or otherwise, any plays named below
should communicate with the properly accredited owners or agents.

All persons discovering the piracy of any of the plays named below are urged to notify the
proper parties.

This department is published in the Dramatic Mirror every first and third number of each month
under application.

A MAD MARRIAGE, strong detective story.
Jean Barrymore, author and owner. Printing
(crosslined), 431-4 Knickerbocker Th. Bldg.

AT THE WHITE HORSE TAVERN, adapted
from the German by Sydney Rosenfeld. Alice
Kausser, 1402 Broadway, sole agent.

BECKY SHARP, for stock and road tour.
Harrison Grey Fiske, owner; Alice Kausser, 1402
Broadway, sole agent.

BY ROYAL FAVOR, romantic comedy drama,
for stock only. Jean Barrymore, author and
owner, 413 Knickerbocker Theatre Building.

CAPRICE, for stock or repertoire. Harrison
Grey Fiske, owner; Alice Kausser, 1402 Broad-
way, sole agent.

CHARITY BALL, comedy drama in four acts.
By Belasco and De Mille; sole agent, Mrs. De
Mille, Astor Theatre Building, New York City.

COWBOY AND THE LADY, THE, by Clyde
Fitch. Most successful Western play. Alice
Kausser, 1402 Broadway, sole agent.

CUTEST GIRL IN TOWN, comedy drama in
three acts. Al. Trubner, owner, 121 West 42d
Street, New York City.

DISTRICT ATTORNEY, THE, for stock and
road tour. Harrison Grey Fiske and Charles
Klein, owners; Alice Kausser, 1402 Broadway,
sole agent.

DIVORCONS (Mrs. Fiske's version), for stock
and road tour. Harrison Grey Fiske, owner;
Alice Kausser, 1402 Broadway, sole agent.

FRISKY MRS. JOHNSON, THE, by Clyde
Fitch. Alice Kausser, 1402 Broadway, sole and
exclusive agent.

FROM SIRE TO SON and all of Milton Nobles'
plays and playlets. Theatre managers should
demand written authority. Milton Nobles, 139
First Pl., Brooklyn, N. Y.

GREAT RUBY, THE, by Cecil Raleigh and
Henry Hamilton. The best melodrama. Alice
Kausser, 1402 Broadway, sole agent.

IN SPITE OF ALL, for stock and road tour.
Harrison Grey Fiske, owner; Alice Kausser,
1402 Broadway, sole agent.

KARA, strong drama. From Wilkie Collins'
novel, Modern Magdalen. Jean Barrymore,
author and owner, 431 Knickerbocker Th. Bldg.

LA BELLE MARIE, or, A Woman's Revenge,
Agnes Herndon's biggest success. For special
terms address Albert Andrus, 133 West 45th
St., New York.

LINCOLN (or Lincoln at the White House),
a drama in four acts. Benjamin Chapin,
author and owner, No. 586 West 196th Street,
New York City.

CHICAGO STOCK COMPANY.
Chas. J. Roskum, sole mgr. and owner, presents only
authentic plays of Metropolitan recognition, including:
An Enemy to the King, as produced by E. H. Sothern.
Home Folks, originally produced by Klaw & Erlanger.
Genesee of the Hills, originally produced with Ed-
win Arday.

The Sundry Farm, which ran over 100 nights in New
York.

The Little Grey Lady, Channing Pollock's greatest
success.

His Majesty and the Maid, successfully played by
Mary Emerson.

Little Yankee Venson, J. Ward Kett's Musical Comedy

HOTEL CARDS

Published every first and third issue of each month.
at \$10.00 per year for cards of four lines, and \$4.00 per
year for each additional line.

COLUMBUS HOTEL, 1940 Wabash Ave.,
Chicago. Absolutely superior. New management.
Newly furnished. 5 minutes to theatre district.
Elevator and bell service. Europ. \$3 and up per
week. Amer. \$2 and up per week.

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commodations.

Rate to the profession, \$1.50 per day.

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HOTEL TRAFALGAR, 115-117 E. 14th St.,
New York City. Near Union Square. Theatrical
Headquarters. Phone 4040 Gramercy.

W. D. HANCOCK, Proprietor.

HOTEL REED, Chicago, Ill., N. W. Cor.
Clarke and Lake. New management, hand-
some furnishings, modern improvements, ad-
jacent to 12 theatres. 75 daily and up; \$3.50
weekly and up.

HOTEL ROCHESTER, Rochester, Pa. Lead-
ing theatrical hotel in the city. Good accommo-
dations and special rates to the profession.

WM. F. GRAHAM, Proprietor.

LOVE'S RELIANCE, Galveston, Tex. (Euro-
pean).—Next door to Grand Opera House; one
block from new vaudeville theatre. Refur-
nished and remodeled. Theatrical rate, 75c.
and 50c. single, \$1.00 and 75c. double.

THE RELIANCE HOTEL, Norfolk, Va.
Leading Theatrical Hotel. Newly furnished, outside
unexcelled. Companies booked Norfolk, write for
special rates and Souvenir Postal.

THE MOVING PICTURE FIELD

REVIEWS OF LATE FILMS.

The Vitagraph Company's Productions Lead the Week's Output

An Indian's Honor (Vitagraph).—The Vitagraph Company came out last week with so many really excellent subjects that one finds difficulty in selecting the particular one or the place of honor. On the whole, the subject entitled, An Indian's Honor, may be considered the strongest because it presents a powerful situation in a consistent and plausible way. An Indian condemned to death for murder is permitted to go home for a visit, as was the custom in the early days in the West, pleading himself to return in time for his execution. Another Indian serves as his proxy in jail while he is away. The condemned Indian is robbed while enjoying his last spree, and having no money to pay railroad fare or hire a horse, sets out to run the fifty miles to the county seat, having but a few hours to meet his engagement to be hanged. He arrives just as his proxy is about to be strung up by the sheriff, but the exertion to keep his word has proven too much for him, and he falls dead at the foot of the scaffold. The story, as presented by the Vitagraph actors, grips the spectator and holds the interest to the end. The scenes are selected with judgment, and the costumes in correct, an attempt being made to adorn the Indians with the old-time head dress of feathers which would have been entirely out of place. The picture is one of the best yet produced on the Indian subject.

The Tercentenary Celebration at Quebec (Vitagraph).—The Vitagraph photographers were able to secure a most remarkable series of views of the Quebec celebrations. For sharpness of detail and the prominence of the personages photographed in the moving pictures, no film exhibited in America in recent years can approach it. The Prince of Wales, the Premier of Canada, the Vice-President of the United States, and many other men of note appear in the series. Love Laughs at Locksmiths (Vitagraph).—Here we have a clean-cut comedy-drama that is not only full of humor, but is also an interesting love story. The daughter of an old wine merchant of a past century has a lover, who is unsatisfactory to the father. The lover is driven away, and the girl is locked up in the wine vault, but the lover gains access to her by having himself delivered to the merchant inside of a barrel supposed to contain wine. Once inside the vault he overpowers the merchant's servant when he enters, and the lovers escape and are married. The acting is of the best and the scenery is appropriate.

Captured by Telephone (Vitagraph).—This is another clean comedy well acted and produced. A boy and girl have manufactured a telephone line with which they connect the family chicken coop and their bedroom. In the night a negro chicken thief enters the coop, and the noise of the hens is heard by the boy at the other end of the telephone line. He arouses the household, the police are called, and the thief is captured in the act.

The Promise (Vitagraph).—This is an interesting subject well acted, but the usual care of the Vitagraph Company in providing correct stage furniture is lacking. The scenes are laid in France, early in the last century. Henri has promised his wife not to gamble. In a dream he breaks his word and visits a gambling room, where they have modern cane-seated chairs. A quarrel follows, and Henri draws his sword, when his little daughter, who has risen from her room, sees her father in a drunken condition. The combatants are killed. Henri is having his head cut off by the guillotine when he wakes up. Of course, it is only a dream, but it is a little too much to ask to believe that Henri dreamed so far into the future as to see modern chairs and beds.

Tales the Searchlight Told (Edison).—By representing a rustic visitor ascending a searchlight tower at Coney Island, where he secures a telescope and looks through it, the Edison Company has invented a novel way of presenting a series of very interesting views of Coney Island, taken from elevated points. All the chief sensational features of the great resort are presented, and a series of night views are shown, which are well and electric illuminations as reproduced on the film, being truly startling. The pictures close with views among the bathers on the beach, in which a number of comedy situations are introduced.

The Cowboy's Baby (Edison).—Evidently this film was photographed in the far West, where the scenery was appropriate to the story. Unfortunately, however, the acting is too slow, or the camera was timed so badly as to make it appear slow. Another serious defect is the dimness of the pictures during the greater part of the action. The story itself is a good one, and it is to be regretted that the defects noted above are so conspicuous. A wagon train is attacked by Indians and only a baby boy is left alive to be found later by the cowboys, where the child's mother had secreted him. With wise discretion, the Indian manner is not represented in its horrible details, but we are shown at close view only the after result—the wrecked and burning wagons. One cowboy adopts the baby and uses the event as an excuse for proposing marriage to the girl. The girl, who also loves her, she accepts, and a Mexican, who also loves her, steals the baby in revenge. The cowboys pursue, and the child is recovered, after a chase that would be exciting if the action were more rapid.

The Bandit's Waterloo (Edison).—The scenes are in Spain, where bandits hold up a carriage and rob the occupants, taking one of them, a pretty girl, away to their camp as prisoner. The girl, to regain her freedom and the stolen valuables, captivates the heart of the bandit chief, who deserts his followers to go with her. Scoundrels appear, however, and seize the valuables, but the girl is equal to the occasion. She fascinates the officer in command of the soldiers, and while he is basking in her smiles, the bandit recovers the valuables. Later she allies the bandit with wine, leaving him a stupor, while she escapes with the booty. The acting is excellent, as are also the costumes and scenery, except possibly in one spot, where the bandit's camp is represented in the midst of an impenetrable forest—hardly a location to be selected by Spanish bandits for sleeping quarters.

A Gipsy Girl's Love (Edison).—The Edison Company has given us a fairly high-class subject in this film—

well acted, clearly presented, and based on a plot of sufficient interest to hold the attention of the audience throughout. A young man who has won the heart of a gipsy girl, deserts her to marry a young woman of his own class, but the gipsy girl makes a scene at the church and the wedding is declared off. The brother of the bride, that was to be, challenges the young man to a duel, and they are about to fire, having no seconds, when a gipsy boy who has previously been whipped by the brother for poaching, shoots from ambush and kills the brother. The young man is arrested for the murder, but is freed by the evidence of the gipsy girl. She is banished from the tribe, but retains her lover.

Calamitous Elopement (Edison).—This is a comedy film of considerable merit. An eloping couple lowers a trunk out of a window and a burglar jumps inside. Then the police arrest the couple as burglars, but after various experiences they regain their liberty with the trunk still containing the burglar. Left alone for a short time, he comes out of the trunk, gathers all the valuables he can lay his hands on, and decamps. The scenes are well acted, and the subject pleases.

Inconvenience of Taking Moving Pictures (Edison).—This is a novel subject with a good comedy idea underlying it, and it is acted in the best possible manner. A party taking moving pictures, representing the murder of a little girl by footpads, is discovered by a yoked who gives the alarm, and the police pursue and arrest the actors. After great trouble and excitement the actors are released and the police chief roundly lectures the officers for their mistake. Later the same policemen are notified of a genuine robbery, but they laugh in derision, and even congratulate the robbers for the realism of their work, much to the astonishment of the two crooks. Wonderful Fluid (Edison).—A scientist discovers a fluid that will cause growth to appear on everything it touches. Many amusing situations are developed by the aid of trick photography until a tramp steals the bottle, drinks the contents and proceeds to make a fool of himself, when the action descends to mere horse play of no comedy merit.

The Masque Ball (Edison).—A prize is offered for the most original costume at a masque ball, and it is won by an individual who gets inside of a piece of bedroom furniture. The subject lacks comedy elements and is carelessly acted.

An Improvised Statue (Edison).—Artists induce a poor fellow to pose as a statue in a park, and passers-by subject him to many indignities. This subject is also carelessly acted.

A Jewel of a Servant (Edison).—A duller and less interesting film of alleged comedy can hardly be conceived. The servant in question merely smashes furniture and dishes up if that were his business. There is nothing funny about it.

The Curse of Drink (Edison).—This subject is finely acted and has dramatic merit. A workman gives way to his appetite for drink, murders his brother-in-law and becomes a raving maniac.

The Best Remedy (Edison).—A man with a toothache discovers that the best remedy is a smash in the jaw. The film is amusing after a fashion. Chronic Life Saver (Edison).—A tramp, whose life has been saved by a citizen proceeds to impose on the sympathies of his benefactor by threatening suicide whenever the gentleman hesitates to give him the thing he may happen to fancy. The scheme works like a charm until the tramp demands the daughter's hand, when the gentleman tells him to kill himself and be hanged. The film is laughable and well acted. Smuggling Automobiles (Edison).—Smugglers fill a dummy figure of a woman with cognac, and endeavor to get it across the border in an automobile. A chase by officers in another automobile has a novel and amusing finish when the two machines are made to appear by trick photography as though they were twisting and turning at incredible speed among the trees of a park.

ANOTHER EDUCATIONAL FILM.

The Lubin Company announces another educational film, entitled Scenes from the Battlefield of Gettysburg. As Tim Minton has previously stated, films of this class are welcomed by the public. Managers who study the desires of their patrons as well as the best interests of the moving picture profession, will not fail to exhibit them whenever possible. The Lubin Company in a circular to the trade makes the statement that exchanges were slow to order in advance the previous educational film, Philadelphia, the Cradle of Liberty, but were forced to do so by their patrons to such an extent that it was impossible to fill orders promptly when the real demand set in.

FILM MADE IN SALT LAKE CITY.

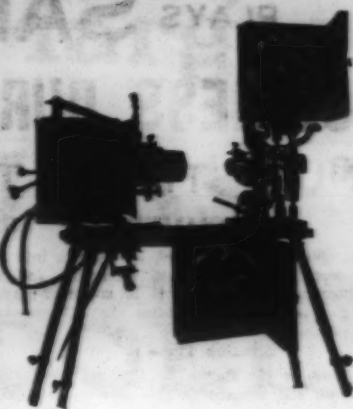
(Special to The Mirror.)

SALT LAKE CITY, Aug. 8.—The moving picture houses have furnished entertainment for those who are forced to stay in town for the summer. The cameraphone had for its piece de resistance The Wanderer's Return. Another popular film was Blossom Row. At the Crystal, The Blue Bonnet, a story of the Salvation Army, was popular. At the Empire, a home-made film showing the myriads of birds—gulls, storks, pelicans, cormorants, etc.—on the islands in the Great Salt Lake, was popular. The rush of people to board the train for Saltair Beach and other things of interest were included in the film.

N. P. LICENSES IN CLEVELAND.

Notices have been sent to proprietors of moving picture houses in Cleveland, O., that licenses to operate must be applied for not later than Aug. 15. Application must be made to the Building Department, and moving picture theatres must be fitted up as provided in the Pears ordinances, recently passed.

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NICHOLAS POWER COMPANY

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MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

The Cameraphone is included in the moving picture programme at the Capitol Avenue Theatre, Chyenne, Wyo., and pleased fair business. The Star and Crystal also continue to draw well.

At the Delight M. P. Theatre, Ft. Dodge, Ia., "Acrobatics" by professionals speaking from behind the curtain proved popular.

The Nickel M. P. Theatre, St. John, N. B., introduced the Humanoes feature week of Aug. 3, pleasing large audiences. The Two Orphans was the opening bill.

The moving picture show at the Lycoming Opera House, Williamsport, Pa., draws large and well pleased audiences. The Lyric is also doing well.

Star Theatre, Aurora, Ill., and is well received. Attendance is large despite warm weather. The diamond ring contest at this theatre for the month of July was won by Miss M. Finette.

A new M. P. theatre has been opened at Ottawa, Ill., by Frank Thelen, manager of the Star of Aurora, and several other houses. The new Ottawa house has a seating capacity of 900, and is neatly and attractively fitted up.

Leckner and Mulvey, proprietors of Dreamland, Aurora, Ill., are offering a fine piano to the patron holding the lucky coupon during the month of August. This house is playing to good business, as are also the Lyric and Princess in the same town.

The Original Vaudeville at Big Rapids, Mich., has closed for the month of August. The Idle Hour and the Grand Nickel theatres, continue to fair business.

The Nickel, Truro, N. S., has closed, owing to bad business. Vaudeville was discontinued at this house early in the summer, and for some time the picture service has been unsatisfactory, causing attendance to drop off.

The Lyric and Rex, moving picture theatres, are the only houses open in East St. Louis, and both continue to do good business. The management of the Rex has added a few vaudeville features with good results.

The Topic Theatre, Rehfeld and Humeston, managers, Mandan, N. D., is drawing excellent attendance in its new location, which is an improvement in every way over the old one. The Holy City film was presented recently and drew large crowds. Prizes are offered to boys and girls at Saturday matinees.

Manager O. E. Henry of the Theatrum, Pine Bluff, Ark., featured The Dryden Affair July 27, 28, with changes of good pictures three times a week, and the result was crowded houses. Six new films have been installed and the only place is delightfully managed. Wilhoit, of the Orpheus, had for his feature picture The Triumphant Return of the Champion Detroit Baseball Club and the fans packed the house nightly.

The ladies, however, were more pleased with the picture A Family of Cats. May Day, however, in their chief drawing card at this popular theatre, her clever staging increasing the attendance nightly.

Manager Mills of the Wonderland, San Antonio, Tex., ran two good films week of July 27, The Transparency Artist and Fight for Freedom. The Wonderland is much improved since the floor has been lowered and four new films put in. T. M. Carter has purchased the moving picture house that was owned by S. A. Gama. This house caters to the Mexican trade. Matt Cannon is remodeling the Colonial and it now has a very attractive front. Messrs. Cannon and Carter are negotiating with some parties here for a location on Houston Street, where they intend to put in a first-class vaudeville show and moving pictures. Leeper Brothers, of the Edinola, are putting in a best new front to their moving picture house on Houston Street. It will add much to the attractiveness of this beautiful house. The Alamo, Garrick, Palace, and Bijou are doing good business.

The Clement Theatre, at Dover, N. H., continues to draw big houses in spite of the hot weather, and Howe and Foster deserve credit for excellent shows. Grace Hughes in illustrated songs is a strong feature.

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41 W. 23rd St., New York

At Hannibal, Mo., the two moving picture houses, the Electric and the Nickelodeon, are entertaining good crowds, and the Airscape at the Airplane Theatre is pleasing the patrons of that popular resort.

The subjects that received favorable comment at the Auditorium, Burlington, N. J., week of Aug. 3, were: The Little Coxswain of the Varsity Eight, Mystery of the Mountains, Wouldn't That Tine You, and Contagious, Nervous Twitching. This house changes the bill three times a week, and gives vaudeville on Saturday nights. It enjoys unusual prosperity.

Dreamland, J. Travers, manager, Renova, Pa., opened as a moving picture house Aug. 6. The Venice and Orpheum, moving picture houses in Little Rock, Ark., have closed for the balance of the summer.

The Mission correspondent in Springfield, O., reports that since the Fairbanks Theatre in that city opened to moving pictures, about two months ago, the business of the regular n. p. houses fell off to a marked degree.

At Bath, Me., the Columbia, H. A. Hume, manager, has closed for the summer, and the house is now in the hands of painters and decorators. It will re-open in Sept. The Edison have opened an n. p. show under canvas, and are doing a fine business.

In Glen Falls, N. Y., three n. p. houses continue open during the summer—Wonderland, Fairland, and Bijou.

Damon and Pythias proved a popular film at Wonderland, Saratoga, N. Y. The Bijou Theatre, Denver, Colo., which has been operating moving pictures, will open with vaudeville Aug. 20.

Medette's Affinity and Outwitted by His Wife were drawing films at the Vaudeville, Connersville, Ind. The Family Theatre, Lancaster, Pa., opens Aug. 15 with moving pictures.

Popular films at the Hippodrome, Harrisburg, Pa., were The Fresh Air Friend, The Prospector, and The Revenge.

At Petersburg, Va., the Lyric and the Virginia, moving picture houses, continue open during the summer.

REPEATING FEATURE FILMS.

Evidence continues to accumulate that moving picture patrons welcome the repetition of the best feature films. Pathe's Cinderella was especially pleasing to Keith and Proctor audiences last week, as was also Melies' New York to Paris Auto Race. Another film that is frequently called for is the Biograph Company's Moonshiners.

AS YOU LIKE IT FILM PRODUCTION.

The Kalem Company has completed a film production of As You Like It, which will be issued in the Fall. An experienced Shakespearean cast was employed, and the scenes were enacted on the beautiful estate of Ernest Thompson Sutton, Cos Cob, Conn.

VITAGRAPH ENLARGEMENT.

The Vitagraph Company is preparing to increase its already large plant on Long Island, adding an extra large studio for producing spectacular pictures, and two smaller studios for less pretentious subjects.

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GIRLS

Clyde Fitch's Fitchy Play.

PLAYS SAPHO TO

-COMMENT OF THE PHILADELPHIA PRESS-

Miss Latham assumed the title role, appearing as

(Evening Times.)

Hope Latham is the Fanny Le Grande, nick-named "Napho," and she brought to the part an intelligent conception of this venturesome model of the class demi-rep. Miss Latham's performance gives evidence that she has not accepted it in a mere perfunctory way, but has studied Fanny. Aided by a physical charm that is not to be denied Miss Latham, so far as her own performance was concerned, made an easy victim of the audience. Miss Latham, too, succeeded admirably in creating the illusion of Napho's spiritual transition from unthinking passion to real love, a piece of work highly creditable to her intelligence and her delicacy of delivery and acting.

(Press.)

Hope Latham assumed the role of Fanny Le Grande and gave a satisfactory interpretation of that role, both in the frivolous flashiness of the studio scene and in the emotional passages of the later acts. Assuredly Miss Latham was daring in her dressing—or undressing—for the first act. Her costume was more than reasonable, and approximated the garb of a "Salome" dancer. Such a gorgeous figure and seductive act might easily turn the head of a young man, fresh from the

(Record.)
Miss Hope Latham gave a remarkable interpretation of the emotional nature of Sappho, and her talent was gracefully directed to unfolding a

before here, and has made many friends during stays both at the Globe and the Bittu.

Edward Avenue Theatre: Miller and Kaufman, les-
sors and managers, open the house on Aug. 24 with
The Straight Road.

HAROLD BUTLEDGE.

business at Electric Park, Bay Shore and River
now continues large, and there is no indication of
falling off in the class of amusement.

HAROLD RUTLEDGE.

SAN FRANCISCO.

The Servant in the House—Hence O'Neill—Other Attractions Noted.

The second week of The Servant in the House continued the great success of the first. Nightly the Van Ness has been filled with an audience that sits silent and entranced. It is only when the curtain falls that the magical spell is broken and the illusion of playright and actor releases its grip. Next comes the return of Henry Miller 3, playing Percy McKaye's Master, with locked living in the title role. Henry Miller 3 is a convincing character, a strong drama. The First of St. John, at the American. Monroe and Mary, and Norma MacGregor as the nephew and the pastor, respectively, act well and capably. The part of the Vicar is that of McKaye's best friend. Next week, a Miss O'Neill in The Servant.

The Orpheum has presented an excellent bill this week, with Ben Welch as the popular card. Welch's reception Monday, July 27, was practically an ovation. The Magna Grand Opera Quartette also made a hit.

George Lash relinquished his position as stage-manager at the Princess July 31 and immediately left for Chicago to accept a like bill at the new Olympia. His place here will be filled by Forde Hartman, who has been stage-manager and leading comedian at the Idora Park Theatre since the big fire.

DENVER.

Raffles—The Three of Us—Stewart Opera Company—Openings.

With the opening of the Orpheum 3, comes the realization that we must soon "speed the parting" summer companies, and "welcome the coming" winter attractions, though it seems a bit early to think of such matters while the weather is still so warm. The summer companies are closing unusually early this season for various reasons. The Bellows company, at Elitch's gardens, closes 10, and the next day David Warfield opens his season there. His engagement is exciting much interest here, where he has not been seen for about eight years. He will present his three great successes, The Auctioneer, The Music Master, and A Grand Army Man.

A fine presentation of Raffles was given at Elitch's July 26. Henry Woodruff, as Raffles, and Edwin Arden, as the detective, carried off the honors, though every part was admirably played. The Royal Family 2-8. As You Like It 9-10.

An extra matinee had to be given at the Broadway, as the fine regular performance could not accommodate the crowds that went to see the Catherine Company, in The Three of Us. Miss Countess, Robert Warwick, Harry Hilliard, Bertie Churchill, Donald Mack, Helen Lackey and Grace Henderson all scored heavily. Strongheart follows, and then Clarence, in which the company will close.

The regular season at the Broadway will open 24 with The Thief, then comes The Time, the Place and the Girl.

Leitch's Denver's White City, will remain open until Oct. 1. It is wonderfully attractive place, and this, its first season, has been an unqualified success.

The Stewart Opera Company continues its excellent work at Manhattan Park. The Chimes of Normandy attracted large crowds. Adele Oswald will retire from the company for a week or two, during which time Pauline Perry will sing the prima donna roles. Miss Perry is a Denver girl, who has won success with one of Savage's companies, and has been engaged to head a Merry Widow company next season. She will make her first appearance in her home town in the title role of Martha.

The Cameraphone, at the Tabor, is proving a valuable adjunct. The regular season opens at the Tabor 30, with Texas. The Royal Chef Sept. 9-12.

The bill at the Orpheum 3-8 includes The Piano-Phonics, Melville and Stetson, Claude and Fannie Usher, Jeff Bros., McPhee and Hill, Edward La Vigne, Irving Joseph and the Kinetograph.

The Majestic has remained open, and enjoyed good business all summer, but the regular season is announced to open 3 with the following bill: Mrs. Marcella's Birds, American Newsboys' Quartet, Nellie Berwick, McNish and Penfold, Franklin Gale company, Frank Milton and De Long Sisters, Prof. Ellison's Majesticope.

The symphony concerts given at Elitch's each Friday, by Six Cavallo's splendid Orchestra are largely attended and much enjoyed. On Sept. 4 the programme will be made up entirely of Colorado compositions.

KANSAS CITY.

Banda Rossa and Banda Bianca—Open Air Amusements—Notes.

The Banda Rossa continues to draw big crowds nightly to Electric Park, the week of 2-8 being one of the biggest of the season, in spite of unusually warm weather. Father Penon's "Resurrection of Christ," a most impressive piece of sacred music, was the feature of the week, being given with a moving pictorial reproduction of the Passion Play. The pictures were excellent, and the band pavilion was packed nightly for the event. The vaudeville in the German Village is now, and the crowds were not slow in taking advantage of seeing a good show. The bill included J. Francis Dooley and company, The Musical Thora, Bard Brothers, Laura Davis, and May Reddle and company, all of whom shared in the applause. Two big pyrotechnic displays during the week also attracted large crowds. The many park attractions came in for the usual share of attention.

Micheline Angelo Lense and his Banda Bianca returned to Carnival Park 2, and were enthusiastically received by the big Sunday crowd. Their programmes were tastefully arranged, and the pieces well executed, the applause being general after each number. The vaudeville had its usual large following, the bill including the O'Brien, the Newsboy Quartette, Hy Greenway, Simon Trio, and the Benson, all of whom pleased. A fireworks display also found ready favor with the crowds, while the many concessions all did a satisfactory business.

L. M. Nelson, Kansas City's crack crooner, again won a big success at Fairmount Park 2, his opponent being Harry Raymond, of Chicago, the affair being one of the best of the season from the spectator's standpoint. Wheeler's American Band was well received by large crowds, the big amphitheatre often being taxed to the limit to accommodate the audience. The bathing beach, and boating, continue as the most popular of many attractions to be found at the big park.

The feature event of the week at Forest Park 2-8 was Summer Circus, in a marvelous electrical display, entitled "Salome's Dance of the Seven Veils." The act pleased immensely, drawing large audiences. Louisa's Shadow World, a big, free act, in the vaudeville pavilion, also proved very popular. Stating races and other amusements were well patronized as usual.

Pain's Vesper began a two weeks' engagement at the circus grounds, Fifteenth Street and Kansas Avenue, 3, to an immense crowd, who seemed most pleased with the entertainment offered. A \$1,500 display of fireworks is given nightly, while a large company of men, women and children are employed.

The Gillies Theatre is to be the first of the Kansas City houses to open their doors for the new season, Aug. 8 being the date announced, with The Millionaire Tramp as the attraction.

The Sells-Floto Circus will be seen here for two performances 10.

SEATTLE.

Boccaccio—At Fort Reno—Yiddish Players Back—Theatre Notes.

At the Grand the San Francisco Opera company presented Boccaccio July 26-1, which drew capacity houses. The applause was liberal. Eleanor Kent acquitted herself well in the title role. In the cast were Teddy Webb, who is also the stage director, Fred Snook, Eugene Wiener, Frank Bertrand, Amy Leicester, Blanche Bryant, Gene Ormonds and others, who contributed to the success of the performance. Same company in Rip Van Winkle 2-8.

The offering of the Barrow-Bunting company at the Seattle was At Fort Reno, 26-1, which was presented before medium houses. V. T. Henderson, as Jack Waldo, was faithful in his portrayal, and appeared at his best. Emma Bunting, as Norma Peterson, brought out all that was in the part. William Morris, in the heavy role, showed his usual skill and ability. Eva Sargent, Caroline Morrison, St. Condit, James G. Morton, Robert W. Lawrence, and other favorites, rendered good support. All for Gold 2-8.

The Yiddish Players, having appeared a few weeks ago at the Moore, played a return engagement 26-28 at the Lela before large audiences. Among the offerings was the Jewish Priest, 28, which was well received. The patrons of the Lela will be glad to welcome the return of the Pastore Stock company, which has been absent for several weeks, during which time its tour has been very successful. This company will appear in Hans Gens 2-8.

The Moore has been back for some time. It will reopen with The Thief 2-8.

At the Lyric, burlesque, 26-1, is being offered, in a manner that contributes to the enjoyment of audiences, ranging from small to large. Roy Fox, Helen La Mar, Will Lloyd, Maud Margeson, Tom Reeson, and others, showed skill and cleverness in their respective roles.

The White City at Madison Park, and the Natatorium and other attractions at Luna Park, are well patronized.

MILWAUKEE.

Zira at Pabst's—Raffles by Sherman Brown's Company—Other Attractions.

Zira, a play giving great opportunity to exploit the musical talents of Katherine Kelland, the new leading lady, was presented by the English Stock company, and opened at the Pabst Theatre 3 to fair-sized house, the extremely hot weather keeping the attendance down. Miss Kelland plays the part in a manner that speaks well for her abilities as an emotional actress. Jack Standing, who appeared in the original production, divides honors with Miss Kelland. Robert Connors, and all of the other members of the company, are well cast. The play for the final week of the English Stock company, at the Pabst, will be The Jilt, opening 10.

Raffles was well presented by the Sherman Brown Stock company, at the Davidson, and opened 3 to an extremely large house, it being the occasion of a large theater party by Leo Abrams, a local cigar dealer, in commemoration of the third anniversary of his cigar store, which is located only a block from the theatre. Edward Mackay and Robert McWade, Jr., have the two leading parts, and play them to advantage. Claude Morris, specially engaged for the week, played a good bit. Week commencing 10, Brown of Harvard.

After a week of hand concerts by Worelle and his band, the Garden Music Hall at the Hippodrome presented a new vaudeville bill, opening 3 and 4, and the rest of the week, the Trolley Car Trio. The Majestic Singing Trio, composed of O'Brien, Ryan and Gluckstone, formerly choir singers in this city, made a decided hit. The rest of the bill is composed of the O'Brien Duo, Robert Roth, Kline and Kline, Daisy Lambert and W. O'Brien, and the Sam Trio.

The new bill at the Crystal opened 3 to average business, and is composed of the following numbers: The Bence Family, Jay Bence, the Trolley Car Trio, Ada Bence, and Bence Howard and company.

The Albion will be opened 6 for one performance of the Yiddish drama in The Downfall of Russia, by Samuel B. Grossman and company.

This is the last week of the Circle "D" Ranch Wild West Show at the Pabst Park, and it will be succeeded by The Country Circus. The Wild West Show has certainly broken all records for drawing powers for this popular resort.

The extreme humidity of the past week has been responsible for large crowds at Wonderland, the very cool resort on the river, and the open air attractions week commencing 2 are Schaar Trio, All and Palmer, and the Pina Circus.

DETROIT.

Good Vaudeville at Various Houses—Out-of-Door Plays—Notes.

At the Temple Theatre 2-8 Wilfred Clark and a carefully selected cast, were well received in a new farce, What Will Happen Next. Earle Reynolds and Nellie Donagan gave one of the most skillful roller skating acts ever seen in Detroit. Gus Edwards' Blonde Typewriter was in good voice, and Henry Clive's magic expose act contained much good material. Rogers and Decker, Ray and co., Bobby Pandur and Brother, and Espe, Dutton and Espe completed the bill.

The Colburn Players, some of whom were associated with Ben Greet, have been giving outdoor Shakespearean performances at the Country Club this week. As You Like It and Twelfth Night were both given adequate representation. The occasion took the nature of a society function.

The Whitney Theatre will open 9 with The Candy Kid, a concoction of music and melodrama.

The Theatre Comique, which was well patronized this week, has as headliners Williams and Healy and Marie Corrie. Self-explanatory animated pictures were also shown.

Gus Edwards, the well-known songwriter, was in Detroit the latter half of the week for the purpose of staging at the Temple Theatre his new rural musical comedy, The Kountry Kids, which will be seen next week. Red Eagle, a full-blooded Apache Indian, also arrived Thursday, and will be seen on the same bill in A Texas Wolf.

There is always considerable speculation at this time of the year as to who will fill the box-office at the various theatres. William W. Farnsworth is handling the cardboards again this season in the box-office of the Temple Theatre. His uniform courtesy and efficiency make him a valuable adjunct to the house. After all, as the box-office is the barometer of a theatre's prosperity, the man behind the window is the mercury that feeds the barometer.

The body of the late Bronson Howard will shortly be brought from the receiving vault of Mount Prospect Cemetery, Asbury Park, to Detroit for interment.

PROVIDENCE.

The Other Girl—Musicians' Union Troubles—Vaudeville Bills—Notes.

At Keith's 3-8 the Albee Stock co. presented The Other Girl to good houses. The play was splendidly acted by William Ingersoll as Dr. Clifton Bradford, Agnes Scott as Catherine Fulton, De Witt Newing as Reginald Lamley, and Lisle Leigh as Mrs. Waterman. Miss Leigh, one of the popular members of the original Albee co. and she has been specially engaged for two weeks. She was cordially greeted. Zira 10-15.

The Forest Casino, Rocky Point, had a good bill 2-8, including acts by Aldrich Libby and Katherine Trayer, Dick and Barney Ferguson, J. W. Bingham, Mlle. Vera, Wesley Morris, and Tommy Hayes.

At Vanity Fair open air performances were given by Mlle. Omega and Joseph La Fleur. Crescent Park presented The Wabbling Toads, Trio, Fonda, Dell and Fonda, and the Breakaway Barlows.

The Musicians' Union of this city is endeavoring to adopt a new scale of wages for members of the orchestra, and rather than submit to the increase demanded by the Musicians' Union, of the Providence Opera House, has announced his intentions to cut down his orchestra one-third, and possibly down to two. If necessary the genial manager will jump in and saddle himself. He and his brother Gene, the treasurer of the house, both A1 musicians.

Henry Meyer, father of Leo Meyer, manager of Vanity Fair, died at the Fair Grounds 2 as the result of an accident. Mr. Meyer, who was an elderly man, was holding a rope leading from a balloon that was about to ascend. The pole fell and struck him on the shoulder, breaking his collar bone and a rib, fracturing his right ankle and bruising him badly. A little over a month ago Mrs. Meyer, mother of the manager, died after a brief illness.

BUFFALO.

The Three of Us—Mildred Holland Coming—Vaudeville and Burlesque.

The Bonstelle Stock company week 3 presented The Three of Us to the usual capacity business. Mildred Holland and her company, which will include Richard Gordon and Treva Dale, the latter a Buffalo girl, and a great favorite here, will open a season of three weeks, at the Lyric 10. The first week will be given over to The Power Behind the Throne.

Shea's, week 3: The Naked Truth, with Harry Davenport and Phyllis Rankin, the Gaudemid Bros., Nelson Downes, Harry Linton and Anita Lawrence, Charles Abner, the Josselin Trio, Willie Weston and Kinetograph.

P. H. Sullivan presented at the Academy, week 3, his latest melodramatic offering, The Outlaw's Christmas, featuring Gertrude Macell. The play was well put on, and secured a success from the patrons of this downtown playhouse.

John Grieve's California Girls are still running along merrily at the Lafayette. Those in the olio week 3 were Young and Foley, Louie and William, Mamie Lloyd Flood, Grace Burke and Edna Ullina, Mae Taylor and Matt Kennedy.

The Star will reopen 24 with Hattie Williams in Fluffy Ruffles. This will also mark the initial production of the play.

CLEVELAND.

Faust Closes Opera Season—A Runaway Girl—Other Plays.

The Opera co. at the Euclid Avenue Garden Theatre was heard in grand opera for the closing week, 2-8, Faust being sung in a creditable manner. Otley Cranston's Mephisto was as good as could be wished. Lina Belmont sang the role of Marguerite in an enjoyable style, and the rest of the characters were well taken. The stage setting was good. Amelia Bingham and her co. open a short season of stock with The Climbers 10-15.

A Runaway Girl was the bill at the Coliseum Garden 2-8, and was well played and made a hit, being the occasion of Agnes Caine Brown's debut with the Imperial co. The Geisha 10-15.

The Cleveland Theatre opened the season 3-8 with The Life of an Actress and played to crowded houses in Arizona 10-15.

Howe's moving pictures open for a season at the Euclid Avenue Opera House 10.

Luna Park is the only park doing any business here this season, and is giving its patrons the best amusement that can be offered.

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NEWARK.

The Bohemian Girl Well Sung—Vaudeville at Proctor's.

The Bohemian Girl was presented at the Olympic Park 3-8. The Aborn Brothers have given us fine artists to fill the small cast. Blanche Morrison returned to sing the role of Arline. Fritz von Busin as the Gyrfalcon gave a very good impersonation. Forest Huff as Count Arnheim triumphed in "The Heart Bowed Down." A new tenor, Harry Davies, pleased the audience with his smooth and sympathetic voice. Excellent houses. Next week Ernest Over at Proctor's a most excellent programme. With one exception, was given 3-8. Mr. and Mrs. Robyns, Leonie Pam, and Felice Morris and co. were the "try outs" and are reviewed in another column of this Mirror. Horace Wright, who was borrowed from the Aborn Brothers for the week, received most hearty reception. He enters the stage with a pashant loaded with fruit and is a clean looking "dancer" who would tempt any lady to buy of him. His next change is Irish laborer. Mr. Wright displayed his sweet tenor voice in three songs, which were encored several times. Marcello and Milani, novelty molders, were entertaining. Willie Pantor troupe in acrobatic stunts won the audience. Sharp Brothers and their "six girls" did some good dancing. The only number that seemed to mar the programme was the "This Quartette," who wore the much-talked-of sheath gowns. Their good voices were not in keeping with the gowns. A change of dress would have been an excellent idea. The Hillside Park and the Electric Park are drawing the usual big crowds. Blaney's opens with Little Williams in Tennessee Toss 17.

MINNEAPOLIS.

A Trip to Chinatown—Vaudeville Notes—Openings Announced.

At the Metropolitan week 2 the Ferris Stock co. put on a fairly satisfactory revival of Hor's A Trip to Chinatown. Pete Raymond as Welland Strong carried off the laughing honors, and Florence Stone was a stunning widow. Wilson Day, Sam Hardy, Guy Coombs, Frank Mattison, Mike Scott, and Ed Higgins, Richardson Cotton and others assisted in making the offering a success. Mabel Purnock and a small chorus introduced several specialties. Interest centers in next week, when Gertrude Nelson Andrews' In Berkshire Hills will be given a tryout by the stock co. It is a rural play laid in the East and is said to have been sold for production this season. At Wonderland the Herwig Sisters, Francis and Francis, and the Deke Sisters were the outdoor attractions. A marriage on the top of the electric tower was a feature 5. The Ylleton Sisters were the headliners at the Unique. A little playlet, The Hour of the Man, by Harold Shaw and co. including several Minneapolis players was given its first production and made good. Others in the fair bill were Nelsola, Edward Kellie and Mabel Dyon, Mollie and West, and the kinestoscope. The Metropolitan will reopen with Hans Roberts in Checkers, Chaucery O'Brien in Ragged Robin will follow. The Bijou, as usual, will have in Old Kentucky, with James J. Corbett underlined. CARLTON W. MILES.

SALT LAKE CITY.

Two Houses Dark—Good Vaudeville—Theatrical News.

Salt Lake and Grand theatres dark all the week. The Orpheum opened its regular season, presenting the following acts: The Seven Hoboes, Franklin Underwood and co., Claude and Fanny Usher, Reiff Brothers, the Tennis Trio, Harry L. Webb, and the morning pictures, Bonanza, Bonanza, Bonanza. Manager A. M. Cox, of the Grand Theatre, is still confined to his home with a bad knee. The moving pictures at the Grand, while they were reasonably good, did not offer sufficient inducement to keep them on. The house was therefore closed after a short period. Norman C. Hopper, the popular young bicyclist who was seriously hurt at the Salt Palace Sauer Track some time ago, is recovering. A benefit was given him during the week, out of which he net twelve hundred dollars net. C. E. JOHNSON.

TOLEDO.

The Isle of Spice—Vaudeville—Burt's Opened—Notes.

The Isle of Spice was the Casino offering week 2. The company was large, and the popular airs were sung and whistled to the heart's content of every patron. The Farm bill for the week had no headliners, but the acts were all pleasing, and were made up by Hanson, Leonard and Drake, Alfred Keely and Matilda Booth, the Dainty Four, Lacy Lader and company, Three Deltons. Burt's opened season 6 with Nobody's Claim. The Arcade has again joined the ranks of the moving picture shows. C. M. EDSON.

DATES AHEAD

Managers and agents of travelling companies and corporations are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ARIZONA (David J. Ramage, mgr.): Pittsburgh, Pa., 10-15, Cleveland, O., 17-22, Detroit, Mich., 23-29. ALL FOR A GIRL (J. E. Grismer and Wm. A. Brady, mgrs.): New York City 20-25. BEST MAN (Walter N. Lawrence, mgr.): Boston, Mass., Aug. 3-10. BILLY, THE KID (Chas. H. Wuers, mgr.): Buffalo, N. Y., 10-15. BUNDLEY, FLORENCE (J. F. Sullivan Amusement Co., mgrs.): Hartford, Conn., 27. BLACKMAILERS OF NEW YORK (Aubrey Mittenhalt, Inc., mgrs.): Boston, Mass., 10-15. BOX DETROIT (Chas. E. Blaney, mgr.): Brooklyn, N. Y., 10-15. BUNCO IN ARIZONA (Burt McPhail, mgr.): Cleveland, O., 10-15, Cincinnati 16-22, Louisville, Ky., 23-29. BROADWAY AFTER DARK (A. H. Woods, mgr.): Paterson, N. J., 27. BY ORDER OF THE COURT (Pittsburgh, Pa., 24-29. CONVICT 999 (A. H. Woods, mgr.): Baltimore, Md., 10-15, Philadelphia, Pa., 17-22, New York City 24-29. CORBETT, JAMES J. (H. H. France, prop.): Rochester, Minn., 29, St. Paul 30-Sept. 5. COWPUNCHER (Central; Harry Gordon, mgr.): Kenosha, Wis., 16, Delevan 17, Janesville 18, Beloit 19, Monroe 20, Freeport 21, 23, Rockford 24, Aurora 25, Sycamore 26, Elgin 27, Dixon 28, Amoy 29, M-ndota 28, Elgin 29. COWPUNCHER (Eastern; W. F. Mann, prop.): Loganport, Ind., 15, Michigan City 16, La Porte 17, South Bend 18, Elkhart 19, Goshen 20, Dowagiac 21, Mott 22, Nattle Creek 23, Albion 24, Eaton Rapids 25, Homer 26, Lansing 27, Iowa 28, Owosso 29. CROOLE SLAVE (A. H. Woods, mgr.): Philadelphia, Pa., 10-15, Brooklyn, N. Y., 17-22, Hoboken, N. J., 23-28, Bayonne 27-29. CROSMAN, HENRIETTA (H. B. Harris and Maurice Campbell, mgrs.): New York City Aug. 13-15. EAST LYNNE (Joseph King, mgr.): Binghamton, N. Y., 15. EDSON, ROBERT (Henry B. Harris, mgr.): New York City Aug. 24-10-15. ELI AND JANE (Harry Green, mgr.): Bensseler, Ind., 20, Monticello 21, Clinton 23, Shilburn 24. FALLEN BY THE WAYSIDE (A. H. Woods, mgr.): Brooklyn, N. Y., 24-29. FAUST (White's; Olga Verne White, mgr.): Phoenix, Ariz., C. 11, Greenwood 12, Grand Fork 13, Roseland 14, Nelson 15, Revolutr 17, Kenosha 18, Penticton 19, Kelowna 20, Vernon 21, Armstrong 22, Banff, Alberta, N. W. T., 24, Calgary 25, Red Deer 27, Edmonton 28, 29. FIGHTING PARSON (W. F. Mann, prop.): Dayton, O., 13-15, Columbus 17-19, Indianapolis 20, 22-23, Chicago, Ill., 23-Sept. 5. FROM SING SING TO LIBERTY (Chas. E. Blaney Amusement Co., mgrs.): New York City 10-15. FLAMING ARROW (A. H. Woods, mgr.): Chicago, Ill., 23, Madison, Wis., 24, Carter, Minn., 26, Eau Claire, Wis., 27, Chippewa Falls 28, Stillwater, Minn., 29. FOUR CORNERS OF THE EARTH (Charles Lookins, mgr.): St. Cloud, Minn., 16, Brainerd 17, Staples 18, Fargo, N. D., 19, Valley City 20, Mandan 21, Bismarck 22, Dickinson 24, Glendive, Mont., 25, Miles City 26, Billings 27, Big Timber 28, Livingston 29. GAMBLER OF THE WEST (A. H. Woods, mgr.): Paterson, N. J., 13-15, Washington, D. C., 17-22, Baltimore, Md., 24-29. GIRL FROM BELOW (Guy Cuffman, mgr.): Wellington, O., 11, Gallipolis 12, Pomeroy 13, Gloucester 14, Bellefonte 17, Logan 18, Lancaster 19, Circleville 20, New Straitsville 21, Corning 22, GIRLS (Shubert Brothers, mgrs.): New York City March 15-10-15. GOOD FELLOW (H. Arthur Du Bois, mgr.): Dickin-

son, Mont., 11, Glendrie 12, Miles City 13, Forsyth 14, Billings 15, Livingston 17, Newman 18, Butte 19, Boulder 20, Great Falls 21, Helena 22, Missoula 23, Wallace, Ida., 23, Coeur d'Alene 24, Spirit Lake 27, Grand Point 28, Spokane, Wash., 29. GIBBERT (A. G. Delamater, mgr.): Pittsburgh, Pa., 24-29. HALL, HOWARD (Howard Hall Amusement Co., mgrs.): New York City 17-22. HIGGINS, DAVID (E. D. Stair, mgr.): Grand Rapids, Mich., 10, Chicago, Ill., 11, 15-10-15. IN AT THE FINISH (Lincoln J. Carter, mgr.): Cleveland, O., 17-22, Dayton 23-24, Columbus 27-29. INDIAN'S SECRET (Lincoln J. Carter, mgr.): Toledo, O., 12-13, Grand Rapids, Mich., 13-14, Chicago, Ill., 14-20. JACK SHEPPARD, THE BANDIT KING (A. H. Woods, mgr.): Paterson, N. J., 17, Newburgh, N. Y., 18, Chicago, Ill., 23-29. LITTLE HERGERS OF THE STREET (Vance and Sullivan, mgrs.): Baltimore, Md., 10-15. LOST TRAIL (Anthony R. Williams, mgr.): Indianapolis, Ind., 10-12, Columbus, O., 13-15, Detroit, Mich., 16-22, Grand Rapids 23-24, Toledo, O., 27-29. LUCKY JIM (Wm. W. Wilkison, mgr.): New York City 10-15, Brooklyn, N. Y., 23-29. MACK, ANDREW (W. M. Wilkison, mgr.): Boston, Mass., 24-29. MAN OF THE HOUR (Wm. A. Brady and Jos. Grismer and Wm. A. Brady, mgrs.): Cal., 24-29. MAN FROM HOME (Lieber and Co., mgrs.): New York City 17-10-15. MA'S NEW HUSBAND (Central; Harry Scott Co., prop.; J. H. Scott, adv. art.): Benton Harbor, Mich., N. D., 11, Freeport 17, Fremont 18, Amoy 19, Rochelle 20, Dixon 21, Mott 22, Massabie, Ia., 24, Clinton 25, Sterling, Ill., 26, Independence, Ia., 27, Oelwein 28, Waterloo 29. MA'S NEW HUSBAND (Eastern; Harry Scott Co., prop.; Ted J. Deschamps, adv. art.): Coal City, Ill., 29. MA'S NEW HUSBAND (Northern; Harry Scott Co., prop.; T. C. Wilcox, adv. art.): Watertown, Wis., 30. MA'S NEW HUSBAND (Western; Harry Scott Co., prop.; R. A. Johnson, adv. art.): Madison, Wis., 30. MIDNIGHT EXPRESS (St. Louis, Mo., 10-15. MISSOURI GIRL (Western; Mable H. Norton, mgr.): White Earth, N. D., 11, May 12, Williston, Mont., 13, Culbertson 14, Poplar 15. MEADOWBROOK FARM (Central; W. F. Mann, prop.): Waukegan, Ill., 23, Delevan, Wis., 24, 28, Rockford 29, Beloit 30, Monroe 31, Freeport, Ill., 28. MEADOWBROOK FARM (Eastern; W. F. Mann, prop.): Michigan City, Ind., 23, Goshen 24, Elkhart 25, South Bend 26, Dowagiac, Mich., 27, Benton Harbor 28, Nattle Creek 29, 30. MOLLY BAWN (Central; Mable H. Norton, mgr.): Mich., 20-22, Detroit 24-29. MONTANA LIMITED (Eastern; Lee D. Ellsworth, mgr.): St. Louis, Mo., 9-15, Kansas City, Mo., 17-22, Omaha 23, Des Moines, Ia., 27-29. MONTANA LIMITED (Western; Wm. W. Wilkison, mgr.): Denver, Colo., 10-15, Florence 17, Salda Glenwood Springs 19, Grand Junction, Neb., 20, Provo, U. T., Bingham Canyon 22, Salt Lake City 27. MILIONAIRE AND THE POLYMAN (A. H. Woods, mgr.): Paterson, N. J., 24-29. OLD ARKANSAS (L. A. Edwards, mgr.): Stoughton, Wis., 11, Mt. Horeb 12, Dodgeville 13, Platteville 15, Monroe, Wis., 17, Shullsburg 18, Darlington 19, Brodhead 20, Mills 21, Waupun 22, Oak-kosh 23, Ladinton, Mich., 24, Hecra 25, Howell 27, Willamston 28, Linden 29. ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Elkhart, Ind., 22, Monticello, N. Y., 23. ON THE BRIDGE AT MIDNIGHT (W. F. Mann, mgr.): Belleville, Ill., 18, Dupage 17, Fulton, Ky., 18, Milan, Tenn., 19, Jackson 20, Brinkley, Ark., 21, Little Rock 24, Pine Bluff 25, Hot Springs 26, Newport, La., 27, Monroe 28, Texarkana, Ark., 29. OPIUM SMUGGLERS OF FRISCO (A. H. Woods, mgr.): Elkhart, Ind., N. J., 15, Pittsburgh, Pa., 17-22, Cleveland, O., 24-29. PHANTOM (Lieber and Co., mgrs.): Huntington, Ind., 23, Lanesport 22, Hamilton, O., 23, Columbus 24-25, Dayton 27-29. PAID IN FULL (Wagshal and Kemper, mgrs.): Chicago, Ill., May 10-Sept. 5. PAID IN FULL (Wagshal and Kemper, mgrs.): New York City Feb. 20-10-15. PRINCE OF SPENDTHRIFTS (A. H. Woods, mgr.): Watertown, N. Y., 22, and Watertown, Ind., 23. ROCKY MOUNTAIN EXPRESS (East; L. E. Pond, mgr.): Pittsburgh, Pa., 10-15, Youngstown, O., 17-19, Toledo 20-22, Cincinnati 23-29. ROCKY MOUNTAIN EXPRESS (Western; C. H. Bittor, mgr.): St. Cloud, Minn., 23, Brainerd 24, Staples 25, Fargo, N. D., 26, Valley City 27, Bismarck 28, Mandan 29. SCHOOL DAYS (Gus Edwards, mgr.): Atlantic City, N. J., 24. SERVANT IN THE HOUSE (Henry Miller, mgr.): Salt Lake City, U., 11-15, Chicago, Ill., Aug. 17-10-15. SHADOWED BY THREE (W. F. Mann, prop.): Chicago, Ill., 9-12, Hammond, Ind., 23-25. SHOEMAKER (Bartlett and Co., mgrs.): Philadelphia, Pa., 10-15, Baltimore, Md., 17-22. SOLD INTO SLAVERY (A. J. Spencer, mgr.): Montreal, P. Q., 10-15. SPIRIT OF PAUL DOON (Lincoln J. Carter, mgr.): Alton, Ill., 29. STANFORD, HENRY, AND LAURA BURT: Montreal, P. Q., 17-22. STAR BOAT (Verone Amusement Co., mgrs.): Wash-ington, D. C., 10-15, Buffalo, N. Y., 17-22, Pittsburgh, Pa., 24-29. STRAIGHT ROAD (Edgar Forrest, mgr.): Perth Amboy, N. J., 14, Philadelphia, Pa., 24-29. SURE SHOT SAM (B. M. Garfield, mgr.): Cincinnati, O., 9-15, Louisville, Ky., 16-22, St. Louis, Mo., 23-29. TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Chicago Heights, Ill., 23, Elgin 24, Rockford 25, Freeport 26, Clinton, N. Y., 27, Morrison, Ill., 28, Sterling 29. TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): Three Oaks, Mich., 11, Mishawaka, Ind., 12, Three Rivers, Mich., 13, Dowagiac 14, Battle Creek 15, 16, Albion 17, Eaton Rapids 18, Mason 19, Lansing 20, Alton 21, Owosso 22, Saginaw 23-25, Bay City 27-29. TEMPEST AND SUNSHINE (Western; Fred Miller, mgr.): Racine, Wis., 18, Kenosha 17, Burlington 18, Delevan 19, Elkhart 20, Beloit 21, Janesville 22, Madison 23, Evansville 24, Ft. Atkinson 25, Jefferson 26, Beaver Dam 27, Waupun 28, Fox du Lac 29. TENNESSEE TENS (Charles E. Blaney, mgr.): New York City 10-15. THIER (Charles Frohman, mgr.): Spokane, Wash., 16-18, Denver, Colo., 24-29. TONY, THE BOOTBLACK (A. H. Woods, mgr.): Montreal, Can., 17-22, Toronto 24-29. TRAVELING SALESMAN (Henry B. Harris, mgr.): New York City Aug. 10-10-15. THROUGH DEATH VALLEY (C. L. Orase, mgr.): Perth Amboy, N. J., 20. TOO PROUD TO REG (Lincoln J. Carter, mgr.): Kenosha, Wis., 16, Plymouth 24, Plymouth 25, Sheboygan 26, Waupaca 28, Neenah 29. UNCLE TOM'S CABIN (Dickey and Terry, mgrs.): Warsaw, Ill., 11, Hamilton 12, Carthage 13, Golden View 14, York 15. WARFIELD, DAVID (David Belasco, mgr.): Denver, Colo., 17-22. WITCHING HOUR (Sam S. and Lee Shubert, Inc., mgrs.): New York City Aug. 17-10-15. WOLF, SAM S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., Aug. 10-10-15. WHY GIRLS LEAVE HOME (E. J. Carpenter, mgr.): Janesville, Wis., 20, Madison 21, Portage 22, Watertown 23, Waukegan 24. WILLIAMS, HATTIE (Charles Frohman, mgr.): Buffalo, N. Y., 24-29. YOUNG BUFFALO (Charles E. Blaney, mgr.): Philadelphia, Pa., 17-22.

STOCK COMPANIES.

ALBEE (Edward F. Albee, mgr.): Providence, R. I., July 4-10-15. ALCARAZ (Belaaso and Mayer, mgrs.): San Francisco, Cal., 10-15. BAILEY (Oliver D. Bailey, mgr.): Island Park, Augusta, Me., 10-15. BAKER THEATRE (Rochester, N. Y., May 18-10-15. BALDWIN-MELVILLE: Atlanta, Ga., July 20-10-15. BARLOW-LOVETT: Newark, N. J., May 11-10-15. BARTON, HONOR: Portsmouth, O., June 8-Aug. 29. BELASCO (Belaaso and Mayer, mgrs.): Los Angeles, Cal., 10-15. BELLOWS: Denver, Colo., May 20-10-15. BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal., 10-15. BONSTELLE, JESSIE: Buffalo, N. Y., May 18-Aug. 29. BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass., 10-15. BROWN, SHERMAN (Sherman Brown, mgr.): Milwaukee, Wis., March 30-Aug. 29. BUNTING, EMMA (Over Applegate, mgr.): Seattle, Wash., April 12-10-15. BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal., 10-15. BURKE, J. FRANK (George Fenberg, mgr.): Fall River, Mass., April 27-10-15. CASINO: Long Branch, N. J., July 2-10-15. CASTLE SQUARE (John Craig, mgr.): Boston, Mass., Aug. 2-10-15. CATHARTS, CATHERINE (E. D. Price, mgr.): Denver, Colo., May 17-10-15. DE LACY, LEIGH: Brockton, Mass., May 11-10-15.

DORMOND-FULLER (C. G. Connally, mgr.): Waco, Tex., 10-15. KLITCH GARDENS: Denver, Colo., May 20-10-15. ERLANGER'S (Max C. Elliott, mgr.): Center Square, Pa., June 8-Sept. 10. FOLLY, MISSISSIPPI, Minn., May 20-10-15. GARDNER (Edmond Gardner, mgr.): Victoria, B. C., May 20-10-15. GEM THEATRE: Peak's Island, Me., June 20-10-15. GIFFER (R. L. Giffen, mgr.): Richmond, Va., May 4-10-15. GLASSER, VAUGHAN: Columbus, O., June 20-10-15. HACKETT, JAMES: St. Louis, Mo., 8-Sept. 5. HIGHLY STOCK WILSON: York, Tex., May 11-10-15. HIGHLAND PARK STOCK: York, Pa., 10-15. HOLDEN, W. C.: Bergen Beach, Brooklyn, June 8-10-15. HOLLAND, MILDRED (E. C. White, mgr.): Buffalo, N. Y., 10-20. HOWELL, ERNEST: San Francisco, Cal., May 13-10-15. HUNTINGTON, WRIGHT (Harry Scanlon, mgr.): De-buor, May 15-10-15. KALICH THEATRE (Leo Spachner, mgr.): New York City Aug. 8-10-15. KEITH'S (Lindsay Morison, mgr.): Portland, Me., July 4-10-15. LAKEMONT (Markle-Harder Amusement Co., mgrs.): Altona, Pa., June 10-10-15. LAKE PARK (William Peterson, mgr.): Bloomington, Ill., June 7-Aug. 16. LAURENCE, DEL. R.: Sacramento, Cal., 10-15. LONG, FRANK: Cedar Rapids, Ia., May 21-10-15. MAOK-LEONE: Duluth, Minn., 10-15. MARLATTAN: Yonkers, N. Y., 10-15. MCRAE, HENRY: Vancouver, B. C., May 25-10-15. MILLER, HENRY (Henry Miller, mgr.): San Francisco, Cal., July 6-10-15. MORTON, BIRCH: Ariz., July 10-10-15. NORTON, WIS. A. St. Paul, Minn., June 15-10-15. OLIVER: Lincoln, Neb., May 15-10-15. ORPHEUM: Philadelphia, Pa., Sept. 10-10-15. PABST ENGLISH: Milwaukee, Wis., April 27-Aug. 30. PAGE (William A. Page, mgr.): Baltimore, Md., Aug. 2-10-15. PANTAGES (Arthur C. Mackley, mgr.): Seattle, Wash., Aug. 2-10-15. PAYTON (Will L. White, mgr.): Winnipeg, Man., June 1-10-15. PAYTON'S LEE AVENUE STOCK (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 10-10-15. PERUCHI-GYPZENE-PAGE (Chas. D. Peruch, mgr.): Knoxville, Tenn., May 18-10-15. PETER, WILFRED: Charlotte, N. C., May 18-10-15. PHELAN (E. V. Phelan, mgr.): Peak's Island, Me., June 20-10-15. PRICKWICK STOCK: San Diego, Cal., 10-15. POLI (B. S. Poli, mgr.): Bridgeport, Conn., May 11-10-15. POLI (B. S. Poli, mgr.): Waterbury, Conn., May 11-10-15. POLI (B. S. Poli, mgr.): Hartford, Conn., May 18-10-15. POLI (Drew A. Martin, mgr.): New Haven, Conn., June 1-10-15. POLI (B. S. Poli, mgr.): Springfield, Mass., May 18-10-15. POLI (Lawrence B. McGill, mgr.): Scranton, Pa., May 18-10-15. POLI (B. S. Poli, mgr.): Worcester, Mass., May 18-10-15. POLLOCK, Ophelia: La., July 9-10-15. PRINGLE, DELL: Boston, Mass., 10-Sept. 12. SANFORD'S PLAYERS (Walter Sanford, mgr.): Vancouver, B. C., June 20-10-15. SHIRLEY, JESSIE: Spokane, Wash., 10-15. SANFORD AND WESTERN: Wildwood, N. J., June 27-Aug. 29. STANLEY: St. Louis, Mo., 10-15. STODDARD: London, Ont., June 10-10-15. STONE HILL (Carl J. Bruckert, mgr.): Peoria, Ill., March 30-10-15. SUBURBAN (Opensheimer Brothers, mgrs.): St. Louis, Mo., May 25-10-15. TAYLOR (H. W. Taylor, mgr.): New Bedford, Mass., June 27-Aug. 29. TEMPLE PLAYERS (J. P. Tucker, director): Alpena, Mich., June 18-10-15. VALE, LOUISE: Portland, Me., July 20-Aug. 22. VAILLANT: Williamsport, Pa., 10-15. WEST END HEIGHTS: St. Louis, Mo., May 10-10-15. WHITE: Idlewild Park, Newark, O., 10-15. WHITTELEY, WHITE (Belaaso and Mayer, mgrs.): San Francisco, Cal., July 13-10-15. WOODWARD: Omaha, Neb., April 16-10-15.

SEPTUAGESIM COMPANY.

ADAM GOOD STOCK: Lowell, Mass., June 23-10-15. AUBREY STOCK: Youngstown, O., 24-29. BARRIE-GRAHAM STOCK (Edwin Barry, mgr.): Kingston, Kan., 10-15, Berea 17-22, St. John 24-29. BISHOP, CHESTER (J. H. Bauman, mgr.): Luna Park, Johnston, R. I., May 20-10-15. CHAS. J. STOKES (Edna M., mgr.): 27. CHAUNCEY-KIRBY (Fred C. Chauncey, mgr.): Carbondale, Pa., 10-15. CUTTER STOCK (Wallace E. Cutter, mgr.): Urbana, O., 10-15, Frankfort, Ind., 17-22, Zanesville, O., 23-29. DE FEW-BURETTE STOCK (Thomas E. De Few, mgr.): Lexington, Ky., 10-15. DOUGHERTY STOCK (Wm. Stanford, mgr.): Iron Mountain, Mich., 10-15, Rhinelander, Wis., 17-10-15. EDWARDS, 20-25. GRAHAM STOCK, FERDINAND: Springfield, O., 10-15, New Lexington, O., 17-22. HALL, DON C.: Franklin, Pa., 10-15, Oil City 17-22, Brantford, N. Y., 24-29. HAMMOND STOCK (Wm. Hammond, mgr.): Seward, Neb., 10-15. HARRINGTON, GERTRUDE (Harrington and Campbell, mgrs.): Peoria, Ill., 10-15. HOLLEN BROTHERS' STOCK: Lanesport, Ind., 24-29. HOWARD-DORRIST (Florence Dorrist, mgr.): Owensboro, Ky., 10-15, Mt. Vernon, Ind., 17-22, Craw-fordville 24-29. HUTTON-BALLEY STOCK (Geo. W. Bailey, mgr.): Marion, Ind., 10-15. JACKSON, ISABEL C.: Newark, O., 9-22. KENNEDY STOCK, JAMES: Pawtucket, R. I., Aug. 17-Sept. 5. KIRBY BROTHERS' STOCK (Arthur E. Kirby, mgr.): South Park, Pa., 10-15. LATIMER AND LEIGH (Western; Bert Leish, mgr.): St. Joseph, Mo., 9-22, Hannibal 23-Sept. 5. LATIMORE AND LEIGH (Eastern; Ernest Latimore, mgr.): Williamsport, Pa., 10-15, Chillicothe, O., 17-22. LONG, FRANK S.: Clinton, Ia., 10-15. MACMILLAN PLAYERS (Don Macmillan, mgr.): Archon, Kan., 9-22, St. Joseph, Mo., 23-Sept. 5. MAYER STOCK (T. A. Mayer, mgr.): Gouverneur, N. Y., 10-15, Poughkeepsie, 17-22, Elmira 24-29. MATINEE GIRL (J. R. Jackson, mgr.): Cleburne, Tex., 9-15, Hot Springs, Ark., 16-20. MORGAN-PEPPE (Peppe and Serrola, mgrs.): Iola, Kan., 9-22, Atlantic City, N. J., 24. MURRAY-MAFFLEY STOCK (John J. Murray, mgr.): Scranton, Pa., 10-15, Wilkes-Barre 17-22, Elmira, N. Y., 24-29. NORTON BROTHERS' COMEDIANS (R. J. Mack, Jr., mgr.): Shreveport, La., 10-15. PAYSON STOCK (Southern; R. S. Lawrence, mgr.): Winfield, Kan., 9-15. PAYTON SISTERS (C. Stafford Payton, mgr.): Shreveport, La., July 19-15, Dallas, Tex., 17-30. POWER'S STOCK (H. H. Power, mgr.): Moncton, N. B., 10-15. ROSAR-MASON STOCK (P. C. Rosar, mgr.): South Bend, Ind., 2-15, Greensburg 17-22, Franklin 24-29. STEWART, DRAMATIC (Lee Moses, mgr.): Truro, Ia., 10, 11, St. Charles 12, 13. TROUBADALE STOCK (Boyd R. Trousdale, mgr.): Arnold's Park, Ia., 2-20. VAN DYKE AND EATON (F. Mack, mgr.): Quincy, Ill., 5-15.

OPERA AND EXTRAVAGANZA.

ABORN ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 1-10-15. ALGERIA: Atlantic City, N. J., 24. ALLEN OPERA (Y. C. Allen, mgr.): Houston, Tex., 10-15. BOSTON IDEAL (F. O. Burgess, mgr.): Iola, Kan., 9-22. BROKEN IDOL (B. F. Whitney, mgr.): Chicago, Ill., 9-22. CANDY KID (W. B. Fredericks, mgr.): Detroit, Mich., 9-15. CAMERON, GRACE (C. H. Kerr, mgr.): Victoria, B. C., 11-15, Nanaimo 14, Westminister, B. C., 17-19, Bellingham, Wash., 20, 21, Portland, Ore., 24-29. GAT AND THE FIDDLE (Chas. A. Sellen, mgr.): Chicago, Ill., 16-22, St. Cloud, Minn., 24, Brainerd 25, Grand Forks, N. D., 26, Winthrop, Mass., 27-29. CITY CHAP: Des Moines, Ia., 23-29. COHAN, GEORGE M. (Cohan and Harris, mgrs.): New York City 2-29.

SHE COULD NOT WALK

For Months—Burning Humor on Ankles—Opiates Alone Brought Sleep—Scrums Yielded to Cuticura.

"I had eczema for over two years. I had two physicians, but they only gave me relief for a short time and I cannot enumerate the ointments and lotions I used to no purpose. My ankles were one mass of sores. The itching and burning were so intense that I could not sleep. I could not walk for nearly four months. One day my husband said I had better try the Cuticura Remedies. After using them three times, I had the best night's rest in months unless I took an opiate. I used one set of Cuticura Soap, Ointment and Pills, and my ankles healed in a short time. It is now a year since I used Cuticura, and there has been no return of the eczema. Mrs. David Brown, Locke, Ark., May 18 and July 13, 1907."

COLONIAL OPERA: Wheeling, W. Va., April 22-10-15. COMMENCEMENT DAYS: Red Bank, N. J., 27. COUTH MUMICAL COMEDY (Allen Curtis, mgr.): Portland, Ore., June 7-10-15. DEN CUPID (John D. Carter, mgr.): Peru, Ind., 18. DELAWARE STOCK (Lewis and Kearney, mgrs.): St. Louis, Mo., May 24-10-15. ELMORE MUMICAL COMEDY: Ft. Smith, Ark., 9-15. FIELDS, LAW (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., Aug. 15-10-15. FOLLY OF 1800 (Florence Ziegfeld, mgr.): New York City June 10-10-15. GARDEN'S GRAND OPERA (Max Faethenbeuer, mgr.): Cleveland, O., June 8-10-15. GAY MUMICAL (Arthur A. Lotto, mgr.): Newport, R. I., 23-29. GILL QUESTION (Mort. H. Singer, mgr.): New York City Aug. 3-10-15. HIP, HIP, HOORAY (Cohan and Harris, mgrs.): Des Moines, Ia., 22. HONEYMOON (Stone and Welch, mgrs.): Red Bank, N. J., 11, Saratoga Springs, N. Y., 12, Home 13, Niagara Falls 14, Chicago, Ill., 17-22. IMPERIAL OPERA (C. E. De Witt, mgr.): Cleveland, O., July 13-10-15. IMPERIAL OPERA: Vancouver, B. C., June 15-Aug. 22. ISLE OF SPICE (H. H. France, prop.): Fairbairn, Minn., 11, St. Cloud 12, Winnipeg, Man., 13-15. Grand Forks, N. D., 17, Fargo 18, Valley City 19, Jamestown 20, Minnabot 21, Dickinson 22, Glendive, Mont., 23, Miles City 24, Billings 25, Livingston 26, Roseman 27, Helena 28, Great Falls 29. KNIGHT FOR A DAY (H. H. France, prop.): Woodstock, Ill., 26, Freeport 27, Belvidere 28, Madison 29. KNIGHT FOR A DAY (B. C. Whitney, mgr.): Springfield, Mass., 13-15. LIBERTY'S HAND AND GRAND OPERA (William H. T. Shady, mgr.): Chicago, Ill., 2-22. LINCOLN FAIR OPERA: New Bedford, Mass., June 20-10-15. MANHATTAN OPERA (Perival Bell, mgr.): Los Angeles, Cal., July 20-Aug. 29. MANHATTAN OPERA: Elmira, N. Y., May 25-Sept. 12. MANHATTAN OPERA (Robert Kane, mgr.): Worcester, Mass., June 8-Aug. 29. MERRY-GO-ROUND: Boston, Mass., Aug. 10-Sept. 5. MERRY WIDOW (Henry W. Savage, mgr.): Boston, Mass., Aug. 25-10-15. MERRY WIDOW (Henry W. Savage, mgr.): New York City Oct. 21-10-15. METROPOLITAN ENGLISH OPERA: Cincinnati, O., June 21-10-15. MILANO ITALIAN GRAND OPERA: Atlantic City, N. J., June 24-10-15. MIMIC WORLD (Mosses, Shubert and Low Fields, mgrs.): New York City July 9-10-15. MOUNTAIN PARK MUMICAL STOCK (Robert Kane, mgr.): Holyoke, Mass., June 15-Sept. 5. MURRAY AND MACK (Murray and Mack Amusement Co., mgrs.): Brazil, Ind., 29. RED MILL: Elizabeth, N. J., 18. PRINCIPAL THEATRE OPERA STOCK (B. Lovrich, mgr.): San Francisco, Cal., 10-15. ROBINSON'S MUSICAL, REIMAGANZA (Robt. Robinson, mgr.): Knoxville, Tenn., May 22-10-15. ROYAL CHIEF (H. H. France, mgr.): Manchester, Ia., 15, Des Moines 16, 17, Eldora 18, Webster City 19, Algona 20, Emmet 21, Spencer 22, Sioux Falls, S. D., 23, Waterloo 24, Aberdeen 25, Huron 26, Mitchell 27, Yankton 28. SAN FRANCISCO OPERA (Frank W. Healy, mgr.): Seattle, Wash., April 28-Aug. 22. STEWART OPERA (Wm. A. Stewart, mgr.): Manhattan Beach, Denver, Colo., June 6-10-15. STUBBORN CINDERELLA (Mort. H. Singer, mgr.): Chicago, Ill., May 31-10-15. STRANGER FROM BERLIN: Des Moines, Ia., 20-22. TALK OF NEW YORK (Cohan and Harris, mgrs.): Chicago, Ill., 2-29. TEAL MUMICAL COMEDY (Raymond Teal, mgr.): Fort Smith, Ark., 16-22. THREE TWINS (B. C. Whitney, mgr.): New York City June 15-10-15. TOP OF THE WORLD (J. Wallison, mgr.): Chicago, Ill., July 4-10-15. WAYNE MUMICAL COMEDY (R. W. Skinner, mgr.): Danville, Va., 3-15, Lynchburg 17-29. WHITE CITY OPERA: New Orleans, La., April 25-10-15. WILLIAMS AND WALKER: Baltimore, Md., 10-15. WINE, WOMEN AND SONG (M. M. Thiese, mgr.): Boston, Mass., 1-22. ZINN'S MUMICAL COMEDY (A. M. Zinn, mgr.): Butte, Mont., June 1-10-15.

MINSTRELS.

COHAN AND HARRIS (Cohan and Harris, mgrs.): New York City 5-15. BUNDY'S: Elmira, N. Y., July 20-10-15. DANDY DIXIE (Voelchel and Nolan, mgrs.): Glen Falls, N. Y., 11, Catskills 12, Sagartoria 13, Kingston 14, Newburgh 15, New Paltz 17, Walden 18, Middletown 19, Elmira 20, Monticello 21, Port Jervis 24, Homeville, Pa., 25, Carbondale 26, Pittston 27, Wilkes-Barre 28, Plymouth 29. FIELD, AL. G. (Doc Quigley, mgr.): Jamestown, N. Y., 11, Bradford, Pa., 12, Murrell, N. Y., 13, Rochester 14, 15, Elmira 17, Williamsport, Pa., 18, Du Bois 19, New Castle 20, Sharon 21, Youngstown 22, Canton 24, Akron 25, Marion 26, Springfield 27, Columbus 28, 29. RICHMOND AND FRINGLES (Holland and Filkins, mgrs.): Ft. Saskatchewan, Alberta, N. W. T., 11. Edmonton 12, Strathcona 13, Wetaskiwin 14, Lacombe 15, Red Deer 17, Drumheller 18, Calgary 19, Claresholm 20, Lethbridge 21, McLeod 22, Blair 23, Vermilion 24, Fernie, B. C., 25, Cranbrook 26, Nelson 27, Kamloops 28, Trail 29. VOGEL'S (John W. Vogel, mgr.): Charleston, W. Va., 11, Huntington 12, Parkersburg 13, Caldwell, O., 14, Marietta 15, Clarksville, W. Va., 17, Weston 18, Buckhannon 19, Elkins 20, Grafton 21, Fairmont 22, WEST: Des Moines, Ia., 23-29.

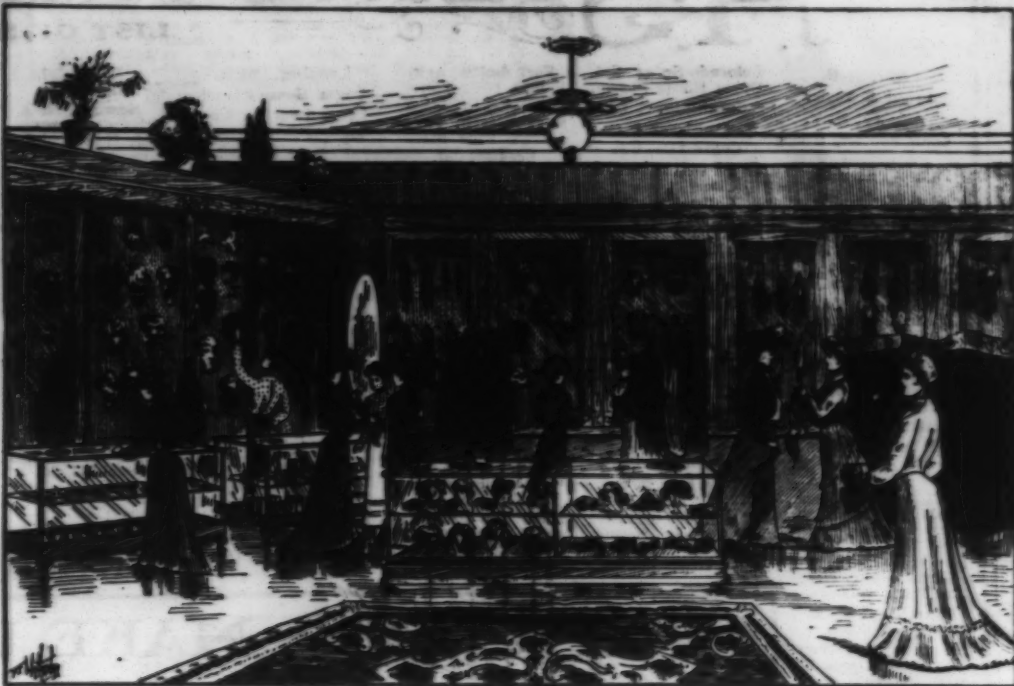
VARIETY.

BEHMAN SHOW (Jack Singer, mgr.): New York City 10-15. BRIGADIERS (Chas. Cromwell, mgr.): Baltimore, Md., 10-15, Washington, D. C., 17-22. CALIFORNIA GIRLS STOCK (John Griever, mgr.): Reno, N. Y., June 1-Aug. 15. COLONIAL BELLES:

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CORRESPONDENCE

ALABAMA.

MONTGOMERY.—MAJESTIC (W. K. Conch, mgr.): The new musical comedy company 27-1, presenting Two Old Crows and A Trip to Atlantic City, to fair houses. —ELECTRIC PARK CASINO (Sam Roswell, mgr.): Lyric Opera company 27-1, presenting The Green; very pleasing performance, to good business. The Lyric Opera 2-8. —ITEM: Arthur and Sam Hirsch, co-managers of the Grand left 3 for a three weeks' visit to New York and Boston.

ANNISTON.—OXFORD LAKE PARK (H. W. John, Jr., mgr.): The Demorest Comedy co. July 27-1; fair, to packed houses. Plays: Bluegrass, A Midnight Elopement, and A Kentucky Gal. Same co. next week.

ARKANSAS.

FORT SMITH.—ELECTRIC PARK (Le Compté and Simpson, mgrs.): Albert Taylor Stock co. opened a three weeks' engagement July 20 in the following plays: Peaceful Valley, A Message from Mary, In Missouri, A Poor Relation, A Hot Old Time, A Fool and His Money, A Bachelor's Romance, When We Were Twenty-one, The Christian, Siege of the Alamo, Sheridan, Holmes, and Dr. Jekyll and Mr. Hyde; good performance to the best business of the season. —LYRIC (W. B. Russell, mgr.): Dewey Campbell, the Singing Nig, Grace Dodd, Mystical Musical Benet, Doris Four, Lyricope 30-1; record breaking business. The Campbell Alvin and Grimm, Burke and Farlow, Lyricope 3-5.

LITTLE ROCK.—AIRDOME (Fred Penzel, mgr.): Montfrow's Pathfinders July 27-1 in "Way Out West, The Hidden Hand, and Dr. Jekyll and Mr. Hyde" pleased large business. Next week Raymond Teal Musical co.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Henry Miller in The Great Divide July 27-1; great production to good business. —LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented it's All Your Fault 27-1; good performance; attendance slight. All the Comforts of Home 2-8. —DORA PARK (W. Bishop, mgr.): Dora Opera co. in The Tales of Hoffman 27-1; fine opera to moderate business. —ORPHEUM (George Eby, mgr.): High-class vaudeville 27-1; fine bill to large audiences.

CONNECTICUT.

BRIDGEPORT.—POLI'S (S. E. Poli, prop.; E. B. Mitchell, res. mgr.): Charity, the curtain-raiser 3-8, offered some good opportunities to Hayden Sternson, the new leading man, and Jessie Fringle, Will W. Crimmins, the lead in The Prince of Lairs and made an especial hit with playgoers who thought he could only do heavy roles. Hayden Martin was chic and sassy as the gutta-percha girl, and Jessie Fringle got in another of her characteristic shrewish roles. Peter Lang was almost smothered as a butler, and Arthur Ritchie did well as a high-strung, model-seeking artist. Willard Bowman took a long jump from his usual heavies and became a labor-shunning forp. Alice Fleming, last season's leading woman, will return 10-15 for Bambi, and Miss Martin will retire to prepare for next season. Miss Booth, Miss Fringle, and Mr. Crimmins will also close 8 after a season of diverse roles in which each can truthfully claim success. Richard Gordon has returned to rehearse for next season with Mildred Holland. Peter M. Lang will close 20 to join the Orpheum players at the Chestnut Street Theatre, Philadelphia. Margaret Hagen, of the 1906 and 1907 co., joined the local Poli forces 3. —SMITH'S (Edward C. Smith, prop.; A. E. Calver, res. mgr.): Smith's is now offering his own burned-in-the-bottle brand of moving picture plays, and for the balance of the summer season the prices will be 5 and 10 cents. Preparations for the twelfth year's dramatic season are active and the house is being touched up accordingly. —ITEM: The first annual picnic of the I. S. K. Local 100 will occur at Schwaben Hall and Grove 15. W. P. HOPKINS.

HARTFORD.—POLI'S (S. E. Poli, prop.; H. A. Hall, mgr.): The stock co. continues to very good business despite the extreme heat and counter outdoor attractions. The bill for week of 3-8 was the old popular Orpheum, which was finely staged and acted and held the close attention of the audiences. All the principal and minor parts were in good hands, and the cast was augmented by fifty people. —SCENIC: Manager Young presented week of 3 a taking bill of vaudeville, singing and moving pictures that received responsive attendance. —LUNA PARK: The open-air circus and up-to-date novelties continue to attract good patronage. —ITEM: A Knight for a Day is under way at the local Poli Theatre for four performances 10-12, which is the only booking at present until the regular season opens. —Dramatic Editor W. A. Graham, of the "Courant," is cruising on Long Island Sound, while Dramatic Editor W. L. Head is touring in the Adirondacks. —Ed. Manger Kilby of the local Poli Theatre is summing abroad. A post card received from him this week dated London states that out of twelve acts he witnessed one evening at the Hippodrome seven had played on the Poli circuit. Manager Kilby will next season be connected with the Harris forces. —A circular from Lew Dockstader announces the forthcoming publication of the "Bronx Republican," of which he will be "editor-in-chief," and in the list of literary lions appointed as assistants is A. EUMONT.

NEW HAVEN.—POLI'S (F. J. Windisch, res. mgr.): Week 3-8 the Poli Stock co. presented When Knighthood Was in Flower to large and delighted houses. Edna Archer Crawford acted the role of Mary Tudor, Princess of England, in a convincing manner. Aubrey Beattie as Henry VIII of England and Horace Mitchell as Charles Brandon were extra good. The play was well staged and the entire cast did excellent work. Week 10-15 The Two Orphans. —ITEM: At the matinee this week the ladies are receiving coupons entitling them to an opportunity of winning a handsome English porcelain dinner set of 100 pieces which Mr. Poli will give to the lady holding the winning coupon at the Monday matinee, 10. M. E. IVES.

NORWICH.—LINCOLN PARK: Another excellent bill for week of 3 was given by one of Gorman's vaudeville co., consisting of Clark and Benjamin in a singing and dancing act, Marion and Welser, acrobatic specialty; Viscotti Brothers, accordion players, and Martini and Maximilian in burlesque magic. Business continues very good at this cool and pretty resort. —BRADWAY (Jackman, mgr.): Amusement Co. mgrs.: By Order of the Court, which was to have opened the house 4, has canceled and the opening attraction will be one of Whitney's co. in A Knight for a Day 17. The theatre has been cleaned and a new stage floor laid. The staff remains practically the same and a fine list of attractions is promised by Manager Jackson, with fewer repetitions and more high priced co.

NEW LONDON.—LYCEUM (Ira W. Jackson, mgr.): Season was to open with By Order of the Court 8, but some one failed to give the order. A Knight for a Day 18. The Red Mill 24. —BIJOU (Daniel Casey, mgr.): The Daileys, Merrill and Schach, Mlle. Zola, Charles Grant and his dog, and pictures; very good show to good business. —ITEM: Clara Turner and her co. are rehearsing at the Lyceum, to open at Willimantic 10. The Lyceum has been fitted with new chairs and very attractive signs. —W. A. Johnson, of New Haven, has replaced F. C. Wight in the orchestra at the Bijou. —John F. Byrnes and family have been at Ocean Beach for several days. —William Potter Brown left 2 to John Andrew Mack co. as musical director. —Mrs. Richard Mansfield and son Gibbs leave this week for Germany.

WATERBURY.—JACQUES (J. H. Clancy, mgr.): The Poli Stock co. is appearing in Bambi 3-8 to large and well pleased audiences. Frances Nordstrom and Frank Legrand does excellent work. Captain Swift 10-15.

WILLIMANTIC.—LOOMER (John H. Gray, mgr.): By Order of the Court 5 canceled. Clara Turner Repertoire co. 10-15.

GEORGIA.

ATLANTA.—CASINO (H. L. De Gize, res. mgr.): Week 3 the Baldwin-Melville Stock co. presented Barbara Freitchie to very good houses; excellent co. The co. will present next week Theims.

HAWAII.

HAWAII.—HAWAIIAN OPERA HOUSE (W. D. Adams, mgr.): The Mascot by local talent July 18, 20, 21. —ORPHEUM (J. C. Cohen, mgr.): The Lamby Stock co., with Richard Butler as the star, in Why Smith Left Home 13-15. Arizona 16-18. —ITEMS: For the amusement of the fleet an Hawaiian Midway has been opened and Hula dances, Gelsa dances and Hula fights were the program. —William Taylor, the singer and song writer, has been introducing some of his own compositions at the Orpheum with great success. —Will M. Cressy and Blanche Dayne leave to go to the mainland. They have been having a great time on their vacation, fishing, surf riding and auto-mobiling, and leave us with much regret. Mr. Cressy promises us a return visit next year, and he assures us that he will do other things than climbing Diamond Head crater. THE BOHEMIAN.

IDAHO.

BOISE CITY.—RIVERSIDE PARK (M. Christensen, mgr.): King Dodo has been the bill week ending 1; fair production; good business. —AIRDOME (M. McMillan, mgr.): Della Fringle co. in California; big business. —ITEM: Pictures and songs, 10-cent show as usual crowded. —ITEM: Airdome, located on Main Street, center of city, captures the crowd.

ILLINOIS.

PEORIA.—AL FRESCO PARK (Vernon C. Seaver, prop. and mgr.): Week 2-9 the Perry Sisters are the big hit of the park and tremendous crowds have seen their original act. Lucille D'Alberty, dramatic soprano, is another big feature. This summer has been exceedingly prosperous for park. —VIRGINIA BEACH (Frank Heinicke, mgr.): Park has big fish fry each week which draws huge crowds. Vaudeville features are Emerson and Van Horn and Love, the cannon ball juggler. —STONE HILL (Carl J. Brakert, mgr.): Stone Hill Stock co. in Jack's Wife 3-8; drawing well; good comedy. —AIRDOME (Chamberlain, Harrington and Co., mgrs.): S. B. Harrington, res. mgr.: Gertrude Harrington Stock co. in Races 2-8. —DEMPSEY (Martin Dempsey, mgr.): Week 3-9 James Maxwell, Morris and Daly, Gould and Gould; excellent all through. —ITEM: West's Theatre is having a new concrete floor put in. —Singing Brothers' Circus is billed for 20. —Main Street Theatre will open vaudeville season 31.

DECATUR.—POWERS' GRAND (Thomas Roman, mgr.): Business excellent. Special attraction, The Man Hunt. —ITEM: West's Theatre is having a new concrete floor put in. —Singing Brothers' Circus is billed for 20. —Main Street Theatre will open vaudeville season 31.

TAYLORVILLE.—BLKS (Jerry Hogan and Orville Hill, mgrs.): Marie Lacy and Mamie Sellock, with illustrated songs and moving pictures, week July 27 illustrated large audiences. —NICKELSBY (Mabel Ode and C. H. Lewis, mgrs.): Mabel Edwards and Grace Johns delighted immense business with illustrated songs and latest films 27-1. —Commodore Carnival co., under auspices K. of P., 10-15.

CHAMPAIGN.—WEST END PARK (Matt Kusell, mgr.): Week of July 27 Del Marx, Emerson and Adams, Contin and Lawrence, Edwin Warren pleased packed houses each night. Week 3 the Columbia Stock co., here for two weeks, under the management of McMarin, with Elizabeth Bates and fifteen people.

BLOOMINGTON.—AIRDOME (William Avery, mgr.): Following acts are pleasing fair business week 3-5: Adams and White, Thomas Chilton, Slater Brockman, Davey and Moore, Joe Brenen, and Edwards and Glenwood. —ITEM: Nickelodeon, Nickelodeon, Scenic Theatre and Empire, all moving pictures, report good business.

ROCKFORD.—HARLEM PARK (George C. Sackett, mgr.): The Rosaries, Eddie Burns, and the Forests pleased large crowds week July 27. —ORPHEUM (A. J. Shimp, mgr.): Joseph Niemeyer, Ruth Nichols, Clayton and Drew, Signa Roberts, and the Columbia Comedy co. 27-1; good houses.

QUINCY.—EMPIRE (Chamberlain, Harrington and Co., mgrs.): W. L. Busby, res. mgr.: Van Dyke-Katon co. opened two weeks' engagement 3 in Slaves of the Mine to good business despite the torrid temperature; excellent satisfaction.

INDIANA.

SOUTH BEND.—AUDITORIUM (Harry C. Sommers, mgr.): E. J. Welsh, res. mgr.: Rosar-Mason Stock co. closed successful week 1, presenting for closing bill For His Country's Flag. On July 20, 31 they gave four performances of The Lincoln of Labor, a strong four-act comedy drama, produced by them for the first time on any stage. The piece is the joint work of E. J. Welsh, business-manager of the Oliver and Auditorium theatres of this city, and W. W. Dunlap, advertising manager of the South Bend Tribune. The play made a decided hit and was enthusiastically received by large audiences. The plot is well worked out, being woven around incidents of the coal strike of 1902, and appealing strongly to the sympathy with organized labor. Tempest and Sunshine 12. The Honey-moon 15. The Cow Puncher 18.

FORT WAYNE.—MAJESTIC THEATRE (Alice and Star, mgrs.): Season opens 7 with Bure Shot Rem. Bure in Arizona 10. —AIRDOME (Alice and

Star, mgrs.): Week 3-10 opened to two packed houses. Audiences delighted with the following bill: The Ranchetta Trio, the Amanto Family, Rockway and Conway, Cora Wilmont, Joe McGee, and Frank Jones. —ROBINSON PARK THEATRE (George E. Fischer, mgr.): Week 3-10 opened to a fair house. Pleased audience with the following bill: Mexican Jamboree Family, Gordon and Marx, Joe Carroll, Rawls and Von Kaufman, Marquis and Lynn. Special at park, City Packard Band 3; excellent concert; drew big crowds. —ITEM: The new Lyric Theatre is being rushed and part of same is now under roof.

BLOOMINGTON.—AIRDOME (Paris, Hill and Howe, mgrs.): Last week the crowds were enormous, as it was the closing week of the season. The most popular young person, the prize for which was a trip to Niagara Falls. Almost nightly it was a case of stand up at each of the two performances, and the place seats 1,250. Next, instead of vaudeville, the Maloney Brothers Stock co. will hold the boards. This is the first trial of the managers of the Airdome at vaudeville. —ITEM: (R. H. Harris, mgr.): Harris Comedy co.; capacity business nightly. Mr. Harris is now in Bloomington, having last season erected the Harris Grand.

EVANSVILLE.—OAK SUMMIT PARK (Sweeton and Danbaum, mgrs.): The park continues to draw exceedingly well. Bill 2-8 includes Lopes and Lopes as headliners. Other acts are Warren and Faust, Marie Clark, Rice and Elmer, Murphy and Video, moving pictures. The Hippodrome, under Frank B. Hooper's management, has discontinued for the present. —AIRDOME (A. E. Harrington, mgr.): Bill 2-8: Le Compté, the Four Shannons, Short and Edwards, Marie Wilson, and illustrated songs. —ANGOLA.

CROFTON OPERA HOUSE (R. E. Whit, mgr.): Angela Dramatic co. in Captain Racket 12, 13. A Pair of Country Kids 26. Lyman J. Howe's moving pictures 14. —MAJESTIC: Local moving pictures to good business. —ITEM: The Crofton Opera House has been much improved by putting in a new main entrance and box-office; also has been rewired and otherwise improved.

IOWA.

FORT DODGE.—EMPIRE (H. Burnstone, mgr.): For Monday, Tuesday and Wednesday the offering at this house is the Gladstone Sisters, singers, dancers and comedienne. These are one of the most clever teams offered to the people of Fort Dodge. Thursday, Friday and Saturday the Chicquet Children, who were booked for last week, but owing to a slight indisposition of one of the team were not present. —ITEM: The Midland Theatre, with Tom Arthur as the new manager, will be opened to the public 27 with The Time, the Place and the Girl. This is the formal opening for the season. This house has been closed and thoroughly overhauled during the past month. Mr. Milken, owner of the Empire, has secured an option on a lot on Central Avenue, between Tenth and Eleventh Streets, and hopes to erect a playhouse that will be a credit to the city. His present quarters are inadequate.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Dark. —Joke Rosenthal, mgr.: Dark. —AIRDOME (Joke Rosenthal, mgr.): Huntington-Seaton Stock co. July 26-1 in As a Man Sows drew large and pleased houses. Same co. 2-8 in Love and Lunatics. —LYRIC (Bradley and Maclyn, mgrs.): Moving pictures 2-1; good business, afternoon and evening. Same 2-8. —UNION PARK PLAZA (Union Electric Co., mgrs.): Jolly and Wild, George Fred. Mr. and Mrs. O'Brien, and moving pictures 26-1. Tivoli Quartette, Daily Trio, May Melane, and moving pictures. The Fleet at Prices, 2-8.

KANSAS.

FORT SCOTT.—AIRDOME (Harry C. Erlich, mgr.): North Brothers' Comedians had good business week of July 27. Plays: An American Lady, Streets of New York, The Burglar, Divorced, and Prince of Gamblers; co. very good; specialties rather weak. Same co. week of 3.

MAINE.

BATH.—MERRYMEETING PARK (George A. Baker, mgr.): One of the best attractions of the season is the drawing card at the above resort this week 3-9, and the result is large and well pleased audiences. Miss Venus is the title, and among those deserving mention are Hope Gage, Grace Burnside, Helen Burck, Waldo Whipple, Gilbert Standish, and Peter Maguire.

CAMDEN.—OPERA HOUSE (Tom Hunt, mgr.): Clark-Urban co. 3-5 in The College Girl, The Edison Bank Robbery, The Black Hand; excellent co.; good houses. Miss Petticoats 18.

BRUNSWICK.—MERRY MEETING PARK (George A. Baker, mgr.): A Merry Widower July 27-1; excellent co.; packed houses. Miss Venus 3-8.

MASSACHUSETTS.

FALL RIVER.—SAVOY (Julius Cahn, lessee and mgr.): George S. Wiley, acting mgr.: For the week 3-7 the J. Frank Burke Stock co. gave a good production of Ten Nights in a Bar Room. J. Frank Burke made his farewell appearance with the co. in the character of Joe Morgan, and Frank Thomas gave a strong impersonation of Simon Slade that gained him many friends. D. J. Hamilton was a good Harvey Green, Jessie Arnold did well as Mrs. Morgan, and Edna Earl Andrews deserves mention as Mrs. Slade. Little Sarah Farwell made her first appearance with the co. as Mary Morgan. Well staged and gave satisfaction to very good attendance. Manager Fenberg announced that the co. will be known in the future as the Savoy Stock co., as Mr. Burke has withdrawn from the co. The Little Gray Lady 10-15. —LINCOLN PARK (I. W. Phelps, mgr.): The Mascotte was the offering by the Lincoln Park Opera co. 3-7 and, as usual, scored another hit. Florence Ackley

was charming as Bettina and received an ovation at every performance. Arthur Carleton made his first appearance with the co. and made a strong impression. Zoe Fuller also made her first appearance with the co. Miss Fuller is the possessor of a fine contralto voice and was well received. Francis Carrier was heard to excellent advantage as Pippo. Charles Hillman scored a hit as the innkeeper. Eddie Flavell deserves mention. The production was well staged; the work of the chorus deserves special praise. Excellent satisfaction to large attendance. —PURITAN (Hill and Hyoper, mgrs.): Bill 3-7 included Bailey and Girard in The Prima Donna and the Jumping Chick, Hi Tom Long, William San Souel, Bert Shaw, and motion pictures to good attendance. —PREMIER (L. M. Ross, mgr.): Prince Alene and Miss Le Brandt were the feature of a good bill 3-7. William Barrymore and Co. Weston and Dohson, Sadie Graham and motion pictures to good attendance. —SCENIC (Adam Tera, mgr.): Motion pictures pleased fair attendance 3-7. —ITEM: Julius Cahn and William Morris were in town July 31 on business in connection with the opening of the regular season. —Mr. and Mrs. W. D. Reed were the guests of John Barry 31. —Several of the personal friends of George S. Wiley presented him with a very fine umbrella in the lobby of the Savoy Theatre 28. It was a great surprise to the genial manager. —J. Fred Miller and Manager Fenberg returned from their New York trip 30. —Harry A. Andrews and wife will not close their engagement with the Burke co. until Aug. 15. —After a short visit to his family W. F. Mason returned to New York 29. —Leo Schoch will have charge of the Savoy and Academy orchestras the coming season. —Managers Shedy and Cook are presenting strong attractions at Newport, R. I.

BROCKTON.—MATHAWAY'S (Emory W. F. Gurney, res. mgr.): The Leigh De Lacy Stock co. 3-8 opened in John Hudson's Wife to large and appreciative audience. Miss De Lacy in the title-role was at her best and deserved the liberal applause bestowed upon her. John Meehan as John Hudson looked and acted the part nicely. Annette Marshall, Maria Chester, William Freeman, William Dimock, Francis Howard, and Alfred Hall deserve mention for good work. His Majesty and the Maid 10-15. —SHEDDY'S (W. A. Bulfinch, res. mgr.): A good bill 3-8 by Le Diant, Frothingham and Denham, the Williams, and the De Cordes in the sketch Mr. Red Ice from Nevada, and the moving pictures of Barnum's Circus pleased large houses.

GLOUCESTER.—UNION HILL (Kothrup and Tolman, mgrs.): Rose and Williams are repeating their success of last week again to packed houses giving Thanksgiving Eve, a new sketch, for the first half of the week, which kept the audience in a steady round of laughter. Loring and Farquette are also again pleasing with their comedy. —ITEM: A new attraction May Fulton in Dutch character impersonations. The pictures are also up to the usual high standard. —LONG BEACH PAVILION (B. and N. S. R. Co.): Week 3-8 De Chastel Twins, vocalists; August De Welle, gyrant; Red De Welle, comedian; the Great Wamhold, colored comedian, and Reed's Performing Dog Circus.

MICHIGAN.

GRAND RAPIDS.—MAJESTIC (Orin Starr, mgr.): David Hixson in Captain Clay of Missouri 10-12. —RAMONA (J. D. De Lacy, mgr.): The Banks-Breaseale Musical Duo, Mace and Delia's trained sheep, Bert Earle, Charles Mack and co. presenting Come Back to Erin, Amy Stanley and her Pinks, Bander, Lovell and co., and motion pictures composed a fair bill which drew well. —ITEM: Gus Edwards' Blonde Typewriters and others week of 10. —AIRDOME (A. J. Gillingham, mgr.): Eddie Erb and Raythe Stanley present Old Homenstrance, Becker and Mack, Leonard Kane, the Corbin Family, Roy Battick, illustrated songs, and motion pictures conclude an interesting and well patronized bill week of 2.

TRAVERSE CITY.—STEINBERG'S GRAND (Julius Steinberg, prop.; Leon Steinberg, mgr.): Herald Square Opera co. July 26-1 in Fra Diavolo, Maciste, and Trip to India; excellent. Alvin Justin 3. George Seaton 10-12. —ITEM: The Grand Rapids Land (Mace and Montague, mgrs.): Tonto and Weyman, Zoe Tuttle, Nellie La Voss, and Camera-graph; good.

MANISTEE.—RAMSDELL (R. T. Ramsdell, mgr.): Herald Square Opera co. opened an eight-day engagement here 2 in Fra Diavolo, Maciste, and Trip to India; excellent. Alvin Justin 3. George Seaton 10-12. —ITEM: The Grand Rapids Land (Mace and Montague, mgrs.): Tonto and Weyman, Zoe Tuttle, Nellie La Voss, and Camera-graph; good.

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L. Lewis
Philip Bishop
Margaret Burns
Sydney Blair

MUSICAL

Frankie Farrell
Mildred Morton

entirely to vaudeville and motion pictures, and a good business can be expected.

AKRON-LAKESIDE PARK CASINO (Harry East, mgr.): The Duke, Rodney Crook, Rodney and Laverne, the A. E. O. Girls, Smythe and Fuller, the American Comedy Four, the Castanoga 8-8; well filled house; entertainment very pleasing.—**ITEM:** New Colonial Theatre is booked for an early opening with other A. E. O. Field's Minstrels or a similarly popular attraction.

CINCINNATI-GRAND (H. C. Gordon, mgr.): Vogel's Minstrels July 31; good performance; fair business.

OKLAHOMA

OKLAHOMA CITY-DELMAR GARDEN (H. Gordon, mgr.): Week July 24 the Golden Gate Quartette, Al West, the Three Gardeners Children, Guy Tinsley, and kitescope; business fair.—**LYRIC AIRBORNE** (Harry Wolf, mgr.): Three Waldron Brothers, the Cokes, Dilliver and Josephine Barker, and others week 24.—**MAJESTIC AIRBORNE** (Frank Whitcomb, mgr.): Wallace's Theatre co. opened week 24 with Minstrel in Chinatown; fair business and co.—**ORANGE** (H. M. Powell, mgr.): This house opened 24 with light opera, but—**ITEM:** K. J. Burns, mgr.: Week 2-3 dark. Week 3-4 amateur week. Week 10-22 vaudeville.—**ROBINSON'S ROOF-GARDEN** (T. B. Jones, mgr.): Musical Opera Trio; summer engagement; capacity business.

GUTHRIE-CRYSTAL AIRBORNE (Brooks and McKinnon, mgr.): Bell Boy co. week of July 26 played to S. R. O. every night. Plays: Bell Boy, Bob the Newbury, Two Jolly Companions, and The Death Thru.—**ITEM:** The Death Thru, written by William Summers, of Brooklyn, N. Y., was purchased by James Gladys, manager of the Bell Boy co., and was well received, this being its first production.

SHAWNEE-MAJESTIC AIRBORNE (Lucas and Small, mgr.): Barrie-Graham Stock co. July 26-27. Plays: A Prince of His Race, A Broken Heart, Circle O Ranch, A Soldier of Japan, The White Caps, and David Garlick; splendid co.; good business. The Matinee Girl co. 26-1.

OREGON

SALEM-ITEM: The annual Cherry Fair, together with Arnold's Shows, July 16-18, drew large crowds. The exhibits were much better than in former years.

PENNSYLVANIA

JOHNSTOWN-GLOBE (J. G. Foley, mgr.): July 20-21 Fern and Switzer, B. F. Austin, Jucker, and Marie Chappelle, polka monologues. The first named were the hit of the show. Emmett and Lower, rubie kids, good; Sidney Rodgers, Dutch comedian, good; the Great Millitary, a musical act, splendid, 3-5; business fair.—**ITEM:** The Chester Bishop Stock co. is giving in Colorado (The Eagle's Nest) and Dora Thorne this week to good business. Ray Smith left the co. this week to go to New York in a few weeks to rehearse for the musical comedy, *Chatterbox* Theatre, N. Y. Scherer, mgr.: Arizona 5. Miner's American Burlesquers 15.

HARRISBURG-PAXTANG PARK (F. Davis, mgr.): The attendance has been very good at this popular resort for the week of 3-4. The following people are making the office well received, their acts being more than ordinarily good: Sanyne and King, Hebrew comedians; John La Clair, juggler; Maxwell and Dudley, sketch and songs; Barney Gallagher, comedy, singing and dancing; Holiday and Gaylor, musical comedy; **HIPPODROME** (A. L. Boncourt and Co., Inc.): The artists for week of 3-4 are Mackey and Croix, sketch; Helen McLaughlin, singing and dancing. The moving pictures are The Fresh Air Flood, The Prospector, and The Revenue.

ALTOONA-HIGHLAND (C. O. Misher, mgr.): The Minstrels July 21 opened their regular season of 1938-39 and played to light business. Artists: 7; fair house. The Americans 14. Cohen and Harris' Minstrels 16.—**PARK THEATRE** (J. M. Shack, mgr.): The Boy with the Boodle and The Millionaire Menagerie are the chief attractions. By the Lakeland Stock and are drawing good.—**ORPHEUM** (Wilmer and Vincent, mgr.): Dark.—**CASINO** (H. Barron, mgr.): Moving pictures and these artists are doing well this week: Walker and Burrel and Claud Austin.

RENOVO-THATRE (Johnson and Kline, props: T. A. Slattery, local mgr.): Vaudeville consisting of Patterson and Titus in buck and wing dancing and Heaton and co., jugglers, July 20-1. pleated large houses. Mr. and Mrs. Jack Davis in the rural comedy sketch *Jack's Proposal* 3-5 gave fair satisfaction. Also moving pictures and illustrated songs.—**ITEM:** Dreamland, J. Travers, resident manager, has been remodelled and enlarged and will open 6 as a vaudeville and moving picture house. Seating capacity 450.

SHADYVILLE-ACADEMY (M. Rele Circuit, mgr.): Ben F. Macky, mgr.: The season of 1938-39 will be opened 6 by Field's Minstrels.—**ITEM:** The Academy of Music has been leased to the M. Rele Circuit for a term of years. They contemplate a great many improvements in the house. Ben F. Macky has been placed in charge of the house. Mr. Macky was born and reared about ten miles from here, and his unlimited acquaintance and genial manners will be a valuable asset to the business.

WILLIAMSPORT-VALLMONT PAVILION (Augusta Glassman, mgr.): Vallmont Stock co. in the Showway July 26-1. The Three of Us 3-5 to usual good business and enthusiastic audiences; the co. strong and plays nicely staged. Beyond Pardon, 6-8.

COLUMBIA-ALVIN AND THEATRIUM, moving picture shows, are entertaining good sized houses.—**ITEM:** M. L. Schallberg, former manager of Alvin Theatre, has accepted a position as manager and singer at the Casino, York, Pa.

ELITE-WALDAMER PARK (Thomas Maloney, mgr.): Week 3: Ramsey Sisters, Kellar, the whistler; France, Trio, dancers; pleasing bill and medium houses.

SUNBURY-ISLAND PARK (Fred J. Byrod, mgr.): Bell and Richards, Ed Kaufman, Larry Flood, the De Muths, and Kassetta and La Rue are drawing large crowds 3-5.

POTTSVILLE-TUMBLING RUN PARK: Week 3 W. E. Gray, Al. S. Wilson, Doherty's poodles, Larry Sharkey, Wilson and Eaton, and moving picture.

KANE-FAMILY (Brown and Dion, mgr.): Good business week 3 with the following bill: Jules and Marmon, W. J. Mack, Ambrose and Whitlaid, Kimball Brothers, Wayne, Christy, the Ardella.

RHODE ISLAND

NEWPORT-SHEEDY'S FREEBODY PARK (Charles E. Cocks, mgr.): Bill for the week of 2-4 included B. A. Holt's Colonial Days, Sam Shannon

and Quick Lunch Girls, the Five Piracolla, May Melville, Felix Adler, the Charming Trio, over 100 elephants; good business. Next week George Homan's Country Boys and Girls.

SOUTH CAROLINA

COLUMBIA-LYRIC: Offers boxing match between two athletes, Miss Rock in illustrated songs, and interesting vaudeville.—**FAIRLAND THEATRE**: Additions and Livingstone in comedy skit, Miss Shields in illustrated songs, and good line of moving pictures.—**ITEM:** James Parth, water color artist; Fox and Rogers, Mr. Barker (singer), and moving pictures.—**HYATT PARK CASINO**: Forthright-Guy on, continues to entertain large crowds. The moving picture shows are doing well.—**FAIRLAND THEATRE**: Week 3, besides an interesting line of moving pictures, they offer the following specialties: Pathé, interesting artist; Cannon's Australia; Miss Loral and Shields, songs and dancing.—**LYRIC THEATRE**: For week 3 presents following specialties: Steele and McManis, acrobatic skaters; Johnson, Kellar and Johnson, with their singing pictures.—**HYATT PARK CASINO**: Williams Comedy co. in *Thru and Orange Blossoms*, May Williams, Arthur Claire, Marie De Gafferey, and the Great Weidie appeared in specialties.—**ITEM:** Manager Brown, of Columbia Theatre, has returned from his business trip North. He reports a better class of attractions than usual. The theatre opens Aug. 25 with Under Southern Skies.

TENNESSEE

KNOXVILLE-STARS (Fritz Stahl, mgr.): Will open the season 24 with the Jewell-Kelly Stock co.—**CHILHOWIE** (C. D. Peruch, mgr.): Week of 3-7 opened to big business with Forthright-Guy on, in the Hyatt Park Casino.—**ITEM:** The Hyatt Park Casino, mgr.: Opened to big business week of 3-7 with stock co. in *What Happened to Felix*.—**ORIENTAL** (Scott Leslie, mgr.): Week of 3-7 opened to capacity business with Leslie and Lynn's Jubilee Minstrels.—**LYONS** (Robert Robinson, mgr.): The Robinson Stock co. in Jesse James week of 3-7 played to big business and well, pleased audience.—**ITEM:** Work is being rapidly pushed on Jake Wells' new theatre, which will probably open about Nov. 1.

BRIXTON-AIRBORNE (G. A. Cross, owner): The Dixie of Dixie 24-25 and 26. The Government Star 27-29 continued to please good business. The Airborne has been leased for one week, 3-8, by the Barnett and Fox All-Star Comedy co., who are presenting a repertoire of musical comedy. This co. is composed of Arthur Barnett, late principal attraction with the Bostonians; Lorraine Barnard, prima donna with the Land of Nod; George Fox, principal comedian with the Honorable Mayor; Mrs. Arthur Barnett, comedienne with Peter F. Dalley and Weber and Fields, and other artists.

MEMPHIS-EAST END PARK (A. R. Morrison, mgr.): Week July 29-1 Rusticaria Trio, Count De Butz and Brother, Quaker City Quartette, Noblette and Marshall, Howard Brothers and Ada Russell, and Grace Louise Church; splendid crowds; pleased for the week of 2-4 a good bill was including Josephi Truppe, Roatino and Stevens, Laura Howe's Dressed Dill, *Almas* and *Masteter*, Avery and Ford, and *Marvelous Melis*; business fine.

TEXAS

SAN ANTONIO-ELECTRIC PARK (Dave A. Wein, mgr.): The Allen Opera co. closed engagement July 26 playing to good business.—**ITEM:** The Imperial Opera co. opened 26 with The Mascot to fair business. Those deserving special mention are Miss Jenkins, Nellie Sassen, Mr. Allbright, Young and Harris; rest of co. fairly good. For Diavolo 3-10, the bill in Hamilton, mgr.: Week 25-1 Zelds and co., good; Bar Funching Fulton, best ever seen in this city; Dean and Bloom, fair; business good.—**ITEM:** (Harriet Rische, mgr.): The Tent opera night 3 with stock co. in *Domine*. Will change bills three times week. Prominent in the co. are Velma Whitman, Miss Du Bois as soprano, Will Peters, comedian, and Richard Lester, leading man.—**ITEM:** Mr. Allen, of the Allen Opera co., Miss Fildes, and William Blaisdell left 30 for New York. Mr. Allen's new production, *Imperial Opera* co., with the exception of Mr. Blaisdell and Miss Fildes.

PALESTINE-NEW TEMPLE (W. E. Swift, owner and mgr.): Mr. Swift has improved his house by cutting several new exits to his fire escapes. All improvements will have been made by the time the season opens.

CLEBURNE-BROWN'S AIRBORNE (George V. Brown, mgr.): July 27-31 dark. The Amick Vaudeville co. 3-4.—**COBY CORNER** (King and Autry, mgr.): The Summers, sketch artists, and moving picture; business good.

GREENVILLE-AIRBORNE (E. J. Lampkin, mgr.): Copeland Brothers in Jane for three nights, changing the bill to Roanoke, with moving pictures and specialties between acts.

VERMONT

ST. ALBANS-WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): O'Leary and Rockford's moving pictures; continued good business. Dandy Dixie Minstrels 1; good co. to fair business.

WOODSTOCK-MUSIC HALL (A. B. Morgan, mgr.): Home Talent Minstrels 11. Bennett-Moulton co. 17-19. Gay Brothers' Minstrels 25.

VIRGINIA

ROANOKE-CASINO (J. W. Lively, mgr.): Latimore and Leigh in *Won in the North* July 24-25; performance and business good. Gardner-Vincent co. in *Carman* 27-29; excellent, to good business. Gardner-Vincent co. for four weeks July 27. John Robinson's Circus 3.

WEST VIRGINIA

BLUEFIELD-UNION PARK: St. Louis Amusement Co. Carnival July 27-1; fair business (rain).—**PARK CASINO** (A. L. Hays, mgr.): Ray Sisters and moving pictures; business.—**ITEM:** Manager S. H. Jelliffe, of the Elks Opera House, is spending a few weeks at West Baden, Ind.

CHARLESTON-BURLEV (N. S. Burlev, owner and mgr.): Vogel's Minstrels will open the season 11. De Pew-Burdette Stock co. 17-22.

WISCONSIN

RACINE-THATRE (Central States Theatre Co., mgr.): John Wingfield, mgr.: Season will open 9 with *The Isle of Spice*.—**BIJOU THEATRE** (Campbell and Danforth, owners: F. B. Stafford, mgr.): Fine bill week ending 2: The Four Flying Bananas, Francis Owen and Minnie Hoffman, Stith and Stith, Lillian and Robert, Keldie and Herbert, and C. H. Metcalfe. Sweeter weather, but large business.

MADISON-FULLER OPERA HOUSE (Marcus Heiman, mgr.): McLean Stock co. in *The Dairy Farm* and *Alabama* week of 3, pleasing large audiences.

WYOMING

CHEYENNE-ATLAS (Thomas Heaney, prop. and mgr.): Lillian Matrice, Edie D. Jensen, Mascot, very good; Charles Nelson, Laura Leona, Leon, co. medics, to good business July 27-1. The Kenners Watson Brothers, Miss Jensen, Harry Holman 3-8.—**ITEM:** "Frontier Days," a song of Cheyenne, with words and music by Lawrence McGuire, was introduced at the Atlas on July 27 by Edie Jensen, with Mr. McGuire as accompanist, and received tremendous applause.

CANADA

ST. JOHN'S, N. F.-METROPOLIS (T. A. Hall, mgr.): Opened to a big house July 26-27, with the Merry Hibernians, producing high-class vaudeville, Madame and Patsy, E. E. Wood were the headliners; the other artists being Grayce Holcomb, Joseph L. Kilgore, Lee Redmond, Harrison and Moffatt, Robert Miley, Joe Bicks, Joseph Adams, and Lawrence Kingston. The production was managed by W. A. Slop.—**NICKEL** (St. Patrick's Hall): A refined programme of pictures and novelties, changing programme entirely three times a week. Olive Guthrie is making good in musical monologues and dramatic readings, and Frank McQuarrie is singing well.—**ITEM:** J. G. Burke, mgr.: This house is doing the largest business at present. The attractions 20-25 were Louise Paulette, Dan McQuinton, and M. J. Quinn.—**ROYAL** (Mechanics' Hall): Gail, Gaffney, Willie R. Good, Robert, Keldie and Herbert, and C. H. Metcalfe, are attracting large audiences.—**ITEM:** On Friday evening, at the T. A. Hall, an entertainment was given by the Merry Hibernians company, in aid of the new Church Ladies' Brigade Armory. The band of the Battalion was present, and was heard in many excellent numbers. A musical comedy, entitled *The Last Boy*, a satire on the Bohemian Girl, was produced under the direction of Robert Miley. An all fresco entertainment was given at Thoronia, a private theatre, on Saturday afternoon, for the benefit of the Association for the Prevention of Consumption; the auditorium being filled. Madames Ayre and Hutton, Prof. McCarthy and Miss Guthrie scored.—An entertainment is being prepared for 3, in the Methodist College Hall, and British Hall is now being prepared for the opening of the Jere McAnulla Stock company.

LEO C. MURPHY.

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and its consequent depression, exhaustion, prostration.

HUNTER RYE

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TRURO, N. S.-METROPOLITAN (W. P. McKay, mgr.): Additions and Theatre on July 25 presented Miss Petticoats to a packed house. Miss Fair gave a good reading of *Sue Brent*. With one exception the remaining characters were in good hands. Special mention should be made of Nell Twomey as the Rev. Ralph Harding, who although suffering from a severe cold won the applause of the entire house. *Wimpy* Stock co. 27, 28.—**WONDERLAND** (W. P. McKay, mgr.): Moving pictures, illustrated songs, and Morris Smith, comedian; business good.

WINNIPEG, MAN.-DOMINION (C. V. Kehol, mgr.): July 27-1 closing week *Pacific Stock* co. in *East*; Lynn to good business. Theatre opens 17 with vaudeville bill.—**ITEM:** Robert Mantell closed his season in Shakespearean repertoire at a local house Aug. 2-4.

OTAWA, ONT.-AUDITORIUM: Britannia-on-the-Bay (P. Gorman, mgr.): Week 3: Faust, Bro. Mlle. Latta, Made Faye-Smet and Miller. Four Nelson Comiques, and excellent moving pictures. Doing satisfactory business. Good bill.

ST. JOHN, N. B.-OPERA HOUSE (H. J. Anderson, mgr.): Dark 3-8. Worcester (Mass.) Glee Club 12. Miss Petticoats 14, 15.

HALIFAX, N. S.-ACADEMY OF MUSIC (J. D. McCallie, mgr.): Selman Stock co. opened second week 3 in a Night Of. Worcester Glee Club 7, 8.

DATES AHEAD.

(Continued from page 10.)

WATSON'S (W. B. Watson, mgr.): Boston, Mass., 23-29.

CIRCUSES

BARNUM AND BAILEY'S (Ringling Brothers, mgrs.): La Grande, Ont., 11. Walls Walls, Wash., 12. Garfield 13. Spokane 14. Wenatchee 15.

BUFFALO BILL'S WILD WEST (W. F. Cody, mgr.): Kalamazoo, Mich., 11. Battle Creek 12. South Bend, Ind., 13. Joliet, Ill., 14. Elgin 15. Milwaukee, Wis., 16. Fargo, N. D., 17. Duluth, Minn., 18. St. Paul, Minn., 19. St. Louis, Mo., 20. Kansas City, Mo., 21. Omaha, Neb., 22. Lincoln, Neb., 23. Des Moines, Ia., 24. St. Joseph, Mo., 25. St. Charles, Mo., 26. St. Mary, Mo., 27. St. Ignace, Mo., 28. St. Mary, Mo., 29. St. Ignace, Mo., 30. St. Mary, Mo., 31. St. Ignace, Mo., 32. St. Mary, Mo., 33. St. Ignace, Mo., 34. St. Mary, Mo., 35. St. Ignace, Mo., 36. St. Mary, Mo., 37. St. Ignace, Mo., 38. St. Mary, Mo., 39. St. Ignace, Mo., 40. St. Mary, Mo., 41. St. Ignace, Mo., 42. St. Mary, Mo., 43. St. Ignace, Mo., 44. St. Mary, Mo., 45. St. Ignace, Mo., 46. St. Mary, Mo., 47. St. Ignace, Mo., 48. St. Mary, Mo., 49. St. Ignace, Mo., 50. St. Mary, Mo., 51. St. Ignace, Mo., 52. St. Mary, Mo., 53. St. Ignace, Mo., 54. St. Mary, Mo., 55. St. Ignace, Mo., 56. St. Mary, Mo., 57. St. Ignace, Mo., 58. 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THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS.

SEVERAL INTERESTING SKETCHES AND A CLEVER XYLOPHONIST MAKE BIDS FOR FAVOR

Dallas Welford and Company, Signor El Cota, At the Sound of the Gong, Mabel Carey and Maids Dupre, Felice Morris and Company, Lizzie Evans and Jefferson Lloyd, and Anne Edmund and Company are seen in New or Less Diverging Novelties.

The following new acts were seen in New York and vicinity last week:

Still Another Salome.

That the Salome craze is still vigorous was proven last week, when Eva Tanguay joined the army of performers who are trying to make the public familiar with things that happened centuries ago. Monday was one of the hottest days of the season, but that fact did not deter the intrepid Harlemites, who filled every seat and every inch of available standing room in the theatre. There were dozens in the rear of the stalls who could not even get a peep at the stage, but they could just see the same. At the evening performance many were turned away. While Miss Tanguay is to be commended for her ambition, it must be recorded that her admirers would much prefer her in her regular line of work. In which she is unsurpassable. It was thought by many that her offering would be interspersed with "Tanguayisms," but they were disappointed, as the little comedienne went at her work in dead seriousness, striving earnestly to be impressive. Her pretty figure was shown to advantage in a scant costume, and everything that the scenic artist and the electrician could do had been done. The setting is very handsome, and the storm effects are superbly handled. Miss Tanguay was recalled several times. The audience evidently thinking that her regular gipsy specialty would follow the dance, but she contented herself with a little speech of thanks. At the evening performance in response to insistent demands she sang "I Don't Care," and the enthusiasm was unbounded. On Wednesday Miss Tanguay decided to make a change, so that everybody would be pleased, and before doing the Salome dance came out in one and sang several of her most popular songs. She made a quick change of costume during the Salome overture and then did the dance, thus giving her admirers double value. This was the wise thing to do, and Miss Tanguay is to be congratulated on her common sense. It is needless to say that the songs went like wildfire.

A Tiny Melodrama.

Kitty the Crook is the title of a new sketch from the pens of Leon M. Lion and W. Straub Hall, which was presented at the Fifth Avenue Theatre, Aug. 9, for its initial performance, by Annie Edmonds and a capable company, consisting of Ruthilda Field, Arthur Barry, and Eric Blind. The scene is laid in England and the story has to do with a young Englishman whose father is to meet that day the young woman his son has chosen as his wife. The young woman in question is living with her sister, and at the time the action takes place the latter is just returning home from a little burglarious expedition to one of the aristocratic residences where she was fortunate enough to make off with the family jewels. Circumstances and environment while in America with her scapegrace, thieving husband had rather dulled her conscience, and when she saw poverty staring her in the face with its attendant failure to secure the happy marriage of her younger sister, she had taken the only chance she felt open to her—thief. It turns out that the boy's father is an amateur detective, and had already taken up the trail of the thief. When he calls, during a few moments he is left alone in the room, he inadvertently stumbles on the missing links of evidence in the chain of clues he had already formed. When the young people are out of the room and the sister returns he accuses her of the crime, and she breaks down and confesses. So strong is the appeal she makes to him for her little sister's happiness that he agrees to return the jewels without mentioning the name of the culprit and to allow the marriage to take place, relying wholly upon the broken-hearted woman's honor in keeping her word as to her future life. Although the action dragged in parts, the audience was most enthusiastic in showing its appreciation of the good work of the actors. Miss Edmonds as the thief was particularly good.

A Posing Comedy.

It is often demonstrated that the actor himself in vaudeville is more capable of writing a successful sketch than the average author, a point once more strongly exemplified at the Fifth Avenue Theatre, Aug. 9. Turning the tables in the title Lizzie Evans and Jefferson Lloyd have given their latest effort, and too much cannot be said in its favor. The atmosphere is Western, and there is just enough of a plot to carry some very clever comedy situations and dialogue. What little there is tells the story of the young heiress who will not be saddled with a man she does not know, especially when it is evident to her way of thinking that he is simply after her money. As he is an Englishman, she comes across water and continent to win her, she formulates the scheme of appearing so distasteful to him that he will immediately leave her in peace. When he arrives she appears as the roughest kind of a Western girl—guns, slang and all the masculine traits possible. He falls into the trap very easily until she slightly overdoes it, and then he realizes the situation and quickly turns the tables on her. When she reaches the limit of her endurance, he fully explains his side of the marriage question, ultimately winning her. The situation is not exactly an original one, but the comedy introduced is so good and the dialogue so clever that it has every appearance of novelty and gains a laugh on every line, as well as with every bit of comedy business. It should be reckoned with as one of the coming season's successes.

English Comedian in a Sketch.

Dallas Welford, who scored so great a success in Mr. Hopkinson, made his vaudeville debut at the Fifth Avenue, presenting a farcical sketch called "A Wet Night," by Edgar Selwyn, and staged by Winchell Smith. The characters are a husband and wife and a convivial friend of the husband, the last being played by Mr. Welford. The wife is awaiting the return of her spouse at 3 A. M., and finally retires in disgust. The husband and his friend enter a moment later, both very much under the weather. After a lot of comedy, dialogue and business, the husband leaves the friend alone for a little while, and while he is sitting in front of the fire the irate wife enters, and mistaking him for her husband, starts to beat him and give him a lecture. This goes on for some time, until the husband finally returns and is filled with jealous rage. A very amusing scene follows, which ends by the husband throwing his friend out of the window. He turns up again, smiling, however, when everything is settled amicably. The skit suits Mr. Welford's odd personality admirably and he scored a decided success as the tipsy individual who never allows anything to ruffle his temper. The scene in which he lies on his back, with his feet in the air, begging for his shoes, while the husband makes a football of him, is excellently played. Gertrude Faust was good as the wife,

and Gertrude Faust was satisfactory as the husband.

An Episode of the Prime Ring.

May Tully, not content with her success as a player, has turned manager, and at the Fifth Avenue Theatre last week produced a sketch called "At the Sound of the Gong," which has to do with prizefighting. Walter Johnson, who is a genuine prizefighter, is known in boxing circles as "Terry McFist." He is in love with Alice Cameron, who comes into his training quarters a few minutes before a fight in which there is a big prize at stake. There is a window in the room overlooking the ring, and from this Alice watches the progress of the bout, describing it minutely for the audience. Of course Walter wins, but a temporary cloud is cast over the happiness of the young couple by the announcement of the trainer that Walter's opponent has been killed by the knockout blow. Later this proves to be a false alarm, and nothing stands in the way of the loving couple, with the wedding bells chiming merrily in the distance. Miss Tully had a difficult task in the scene where she sits alone and watches the fight, but executed herself fairly well. Will Cole as the trainer handled his dialect convincingly and displayed a great control of his hands. Lewis Howard played Walter neatly.

A Domestic Comedy.

Felice Morris, daughter of the late Felix Morris, made her vaudeville debut last week at Proctor's Theatre, in a sketch, called "The Old, Old Story," written by Frances Wilson. The story makes a strong appeal to all young married couples in whose homes little domestic infelicities have made their appearance. A young bride has her dreams of married happiness rudely shattered by the fault-finding of her husband over a spoiled dinner. Her soft-hearted old father tries to patch matters up, finally bringing about a reconciliation by means of a photograph recent taken during the courtship of the pair. The lines are bright and the sketch made a favorable impression. Miss Morris, quitting herself with great credit as the wife, and Russell Newett, being especially good as the father. Charles C. Silk played the husband cleverly. The approval of the audience was shown by several curtain calls.

A Clever Xylophonist.

Signor El Cota is a newcomer in this vicinity, and is more than welcome. His specialty is xylophone playing, and he has made of it a fine art. The xylophone at the Fifth Avenue, where he appeared last week, were very enthusiastic and gave him many hearty recalls. He opened with the overture "Morning, Noon and Night," following it with the "U. S. A. Patrol," and astonished everybody with a remarkable rendition of the "Second Hungarian Rhapsody," playing with a skill, dash and accuracy worthy of the highest praise. He played "Tipperary" as an encore and left the audience in a very happy frame of mind. During one of the selections he did some very fine work on a drum. His manner of going about his work is attractive and business-like, and taken as a whole, his act is one of the best musical specialties seen here in a long time.

Two Clever Girls.

Mabel Carey and Maids Dupre produced a new act called "The Lady and the Slave" at the Bijou, August 7, and scored a good-sized hit. The songs, dances and comedy are all excellent, and tend to make the act a real novelty. It has always been difficult to find a novel act in which two women could successfully hold the stage, but Carey and Dupre are on the right track if they will persevere.

HIS TEETH SAVED HIS LIFE.

Billy Howard, of the Flying Howards, can thank his strong jaw and sound teeth for his being in the land of the living to-day. On Wednesday evening last, while he and his partner were giving their performance at Dreamland, Coney Island, Mr. Howard was the victim of an accident that threatened to end fatally. The finish of his act consists of a slide suspended by the teeth from the top of Dreamland's tower to a platform at the end of the chute. On this occasion the wire was not drawn sufficiently tight, and when Howard was midway between his starting and finishing points it sagged, and he was left hanging by his teeth. His wife screamed and fainting, and the crowd became greatly excited. There were a few cool heads, however, and while one man shouted to Howard to hold on rather than to the fire show on Surf Avenue to borrow a life net. This was finally secured, and held by many willing hands, was spread under the spot where Howard was hanging. He then opened his mouth and dropped to safety. He was completely unharmed and had to be removed to the hospital for treatment. All told, his suspense lasted almost half an hour, and to make matters worse a blinding thunder storm raged furiously, the wind causing his body to swing in every direction.

ALHAMBRA.

The business done at this house last week was phenomenal, owing undoubtedly to the interest created by the new version of the Salome dance offered by Eva Tanguay, which is described in another column. Plenty of fun was furnished by Ed Blondell and company in "The Lost Boy," Bedini and Arthur followed Miss Tanguay, and in addition to their regular comedy juggling gave their Salome travesty with very happy results. The Aron Comedy, Four were amusing in their rough-house way, and sang several good songs. Harry B. Lester offered a smart monologue turn that won favor, and Elsie Harvey and the Field Boys, Ethel McDonough with her drums and xylophone; Foster and Foster, Diets and Note, and the pictures, completed the bill.

STEWART COULD NOT STAND THE HEAT.

James Stewart, an English performer, who arrived in New York about a week ago, on his way to the West to fill a thirty weeks' engagement over the Orpheum Circuit, sailed for home on the *Neurostis* last week, leaving a note for Martin Beck, in which he said he could not stand the frightful heat, and asking to be excused for his sudden departure. At the Marlborough office, through which Stewart was booked, it was learned that the comedian had not been in good health and was afraid that he might break down. Stewart's act is a tramp piano monologue on the order of that done by Charles R. Sweet.

HAMMERSTEIN'S ROOF GARDEN.

Gertrude Hoffman continued to break records with her Salome dance offering. Winsor McCay returned and again delighted his admirers with his rapid chalk sketches. Unthan, the aimless equilibrist, who had not been seen here in a long time, came back to find a warm welcome awaiting him. He does some very remarkable tricks with his feet. Willy Zimmerman's impersonations of famous composers were well liked. Others who pleased were Abbie Mitchell and the Memphis Students, Bernardi, Mme. Louise's monkeys, the Three Jockays and the Three Madcaps. Business was very large.

AN INDEFINITE ENGAGEMENT.

Percy Williams has arranged to keep Eva Tanguay at the Alhambra for an indefinite period. She will continue to sing her repertoire of songs in addition to doing her Salome dance. Mr. Williams has contracted to control Miss Tanguay's services for a long time to come at a fabulous salary.

COMAN AND HARRIS' MINSTRELS.

George Evans and Julian Eltinge, in New Impersonations, Divide the Honors.

Cohan and Harris' Honey Boy Minstrels, with George Evans featured, opened last week at the New York Theatre in the presence of a large and friendly audience. As the company is made up almost entirely of vaudeville performers who have proven their worth as entertainers, it was a foregone conclusion that the entertainment would be successful.

The first part was a very elaborate and expensive setting, and the usual exercises, conducted by Harry M. Morse as interlocutor, are gone through with, the ends being taken care of by George Thayer, the veteran jockey; Ernest Tenny, John King, and Eddie Leonard. Frank Marshall, the tenor, formerly of "That Quartette," scored the hit of the evening contingent in some new ballads. Matt Keefe was also excellent in his patter. Mr. Evans came on at the close of the first part, leading the chorus in the singing of "Kiss Your Minstrel Boy Good-Bye," which went with a fine swing. Mr. Evans also contributed his inimitable monologue, burnished up and filled with new material that kept the house in roars for half an hour.

Julian Eltinge easily divided the honors with Mr. Evans. His cleverness is unbounded and his versatility remarkable. The women, many an ex-convict pair of kid gloves was split as the members of the fair sex showed their appreciation of the work of the young man who simulates femininity without offending and with such grace and charm. He is a tower of strength to the company, and his efforts are sure to create a sensation wherever the company is seen. Looking more attractive than ever with a copper-colored make-up, he scored a tremendous success with "The Sheath Dress Girl." "The Bathing Girl," and an extremely graceful and pleasing Salome dance that brought down the house.

Rice and Prevost scored a big laughing success in their Bumpy Bumps act, for which a special setting, showing a circus tent, is provided. James Rice beat even his own record as a funmaker. Waterbury Brothers and Tenny and Eddie Leonard and the Gordon Boys scored with improved versions of their specialties. Mr. Leonard was especially happy in the rendition of "Big Brown Bear Loo Rye."

The performance concluded with "The Belle of the Barbours Ball," a skit by George M. Cohan, with Mr. Evans as a mischief-making coon, and Mr. Eltinge as a stunning colored beauty. Things are kept going at a lively pace throughout the sketch, and a stirring march song, directed by James E. Gorman, brings down the curtain on one of the strongest entertainments of the kind ever given here. The engagement is limited to two weeks, and will be followed by a return of Richard Carle in Mary's Lamb.

WILLIAM MORRIS' PLANS.

The Manager-Agent Makes Some Announcements and a Few Comments

William Morris, when questioned regarding the new association of theatrical interests of the country at large, discussed at a meeting held in this city on Thursday afternoon, said: "I am in favor of any movement for the betterment of theatrical conditions, as we have a large capital invested in the amusement field. I did not attend the meeting, as I was not invited. The reason, possibly, was that we are not interested in the legitimate, in burlesque, nor in moving picture shows. We have a fight with nobody. We are going along minding our own business. I am, and always have been, identified exclusively with the best element of vaudeville."

One object of the new association seems to be to discourage or prevent the building of new theatres. I am for the new theatre whenever I can get one. We are obtaining control of new playhouses in every town and city where we think our brand of vaudeville may be presented profitably. In fact, we are going so far as to build more new theatres in several places where we think they are needed, and to complete the chain of the William Morris, Inc., holdings, which will include every important city in the country. We also have unlimited opportunity for foreign bookings, which our best native performers may take advantage of in splendid return.

"We will inaugurate our local season of 'Dollar Vaudeville' at Blaney's Lincoln Square Theatre in September. The next house to enter the vaudeville field will be the American, which, following a four weeks' season of Italian grand opera at popular prices, will permanently become a vaudeville house. Nearly \$50,000 has been spent this summer on transforming the American. The chairs, numbering about 2,500, all have been repolished, the decorative color-tone is now of old ivory and green, hundreds of new electric lights have been installed together with new heating and ventilating systems; a row of loges have been built on the first balcony front, and a wide promenade in the rear, and the entire building has been renovated and re-carpeted."

Another Greater New York playhouse to be linked with our vaudeville chain early in September is the Fulton Theatre, in Brooklyn, a handsome structure, now almost completed. Its capacity will be about 2,000. Following these important openings, Chicago, Buffalo, Detroit, Philadelphia, Newark, Baltimore and Washington will swing into line."

THE KEITH AND PROCTOR THEATRES.

La Sylphe Continues Her Successful Run—James Thornton in Harlem.

Fifth Avenue.

La Sylphe in her truly artistic presentation of the dance of Salome was unqualified approval from large audiences. There is a delicacy and charm in her work that cannot be denied, and it is helped wonderfully by the scenic investiture and light effects supplied by the management. There is a vast difference between the act as now shown and its first presentation in Harlem a few weeks ago, when an inappropriate setting and crude lighting spoiled the effect of the dancer's work. Peter Donald and Meta Carson were forced to cancel through illness, and their place was most acceptably filled by Chris Smith and the Jones Sisters, colored artists above the average. The laughing hit of the week was made by Bowers, Walters and Crocker, the Three Rubes, whose act is gingery, full of action and genuinely funny. Their finish, which comes in the nature of a surprise, is an extremely amusing bit of business. Hoey and Lee, reunited, sang some new parodies that scored, and Leon Rogers imitated musical instruments very cleverly. New acts by Dallas Welford and Signor El Cota, and a sketch called "At the Sound of the Gong" are reviewed elsewhere. The pictures were up to the standard. Late in the week Cooper and Robinson replaced the Smith-Jones act, and made a good impression.

125th Street.

James Thornton seemed to feel his responsibility as the headliner last week and excelled himself by giving a particularly bright monologue. The Four Huntings scored a big hit in "Fun in a Fool House." That "Annie Laurie" song, from the pen of the prolific Charles Kenyon, made a strong impression. Watson and Morriarty Sisters pleased with songs and dances. Western and Young gossiped amusingly, and Bob and Tip won many hearty laughs. The clever Brittons, La Pertina, and the pictures completed a good programme.

THE QUESTION OF OPPOSITION.

Is the Move on the Part of the White Rats Who Under Present Conditions?

It is the published intention of the board of directors of the White Rats of America, in connection with "four different managers, comprising over thirty weeks," to enter the vaudeville field as an opposition circuit.

It is publicly reported that \$5,000 of the lodge's accumulated money has been used to further the scheme. In addition to this, an investment fund has been established, which of itself is an estimable idea, providing that the investment bears the quality of actual safety.

The investment already made by the lodge involves further investment to such an extent that no ordinary amount could in any sense accomplish the purpose intended. The \$5,000 might be supplemented by \$20,000 or \$30,000, and still be less than the amount that has likely been lost in the recent failure to supply the vaudeville field with an opposition circuit.

The actor might consistently enjoy making a sacrifice if in so doing he could hope to eventually secure the success, the equitable contract and the ideal conditions that he theoretically strives for, but a sacrifice that is not far-sighted, forwarding the likelihood of eventual failure, is practically ill-timed and evidently a foolhardy experiment.

Therefore it is becoming to attempt to conciliate the conflicting forces at present in power. What definite occasion for commercial opposition can any organization of performers have in designing to injure and disorganize the established firms which have been and now are giving time enough to fill their circuits from coast to coast?

If specific injustice has been done the actor, publicity should be given to the ill and unprofessional act. Whatever objection there may be to the representatives of the present booking offices—such as supposed discourtesy, or differences of opinion regarding the relative importance of performers, in the arrangement of bills, or the salaries to be paid for services—such a difference of opinion would inevitably exist between the performer and a proposed booking office, whether it be established in the executive chambers of the White Rats or in a supposedly impartial office, which would necessarily have to make the foregoing discriminations. Mere membership in the White Rats could not be the shibboleth into the ranks of vaudeville, and the entire proposition would lose its commercial quality if discrimination was not made. In the proposed case if it is not Mr. Albee, it is Mr. Mountford or Mr. Mosart.

At the recent election of the White Rats about 700 votes were cast, and this may be counted as the voting strength of the order. Eligibility to membership includes the performer from every part of the amusement world. It is safe to approximate that one-half of the membership is not directly identified with the recognized vaudeville theatre, and it is equally safe to approximate that one-half of that half of the membership, though fully capable of playing in metropolitan vaudeville, are not identified with the existing booking offices, either because of a difference of opinion as to salary, or a difference of opinion as to the merit of the present vehicle of the actor applying for time.

Thus it is evident that the few hundreds of actual participants in vaudeville who are White Rats are unable to stampede, or to coerce a decision. In view of the fact of numerical inefficiency "to cope with the tottering trust at Twenty-sixth Street and Broadway," as Mr. Mountford described the antagonists, it seems eminent that a conservative voice should call at least a temporary halt in a presumably Don Quixotic attack. To mention only one instance, in Lancaster, Pa., where the proposed circuit is to begin operations, the United Booking Office have previously intended to start an opposition house. It will oppose in Elmira and wherever opposition is offered.

As sure as the proposed opposition does establish a theatre, or a combination of theatres, it is indisputable that the United Booking Office will employ the same barring privilege that it used in the recent past, when the opposition that seemed extremely formidable finally failed. The present United contract contains the barring clause. With the millions at the disposal of the powers that be, the comparatively insignificant savings of the industrious actor are paltry and insufficient.

Once before the White Rats attempted to compel a decision from their opponent in their favor. The Rats struck; but the strike failed. The only theatre which closed its doors for one week was in Norfolk, Va., and that theatre could have been kept open if the point had been a strategic one. The house to which the greatest objection was made by the performers prior to that strike was in Providence. The bill in that city at Keith's Theatre was not altered or affected in any way. That strike, at least, was a failure; another strike, if it occurs, will likely have the same fate.

During the past week a theatrical consolidation has occurred which unites not only the vaudeville but the burlesque and legitimate departments of the amusement production world. To attempt an opposition now means an opposition to the allied powers of the United Booking Office, both whole of burlesque, the Shuberts, Nixon and Zimmerman, Klaw and Erlanger, and many other equally impressive forces. Cooperation now on the part of the White Rats is pitifully ill-timed, and almost inevitably the performer will be the only personal sufferer.

Here THE MIRROR has not attempted to answer the question. Instead, we have asked it—the question of opposition.

E. F. ALBEE'S VIEWS.

SOME PLAIN TALK ON THE CONTRACT QUESTION THAT WILL INTEREST PERFORMERS.

E. F. Albee, when seen by a MIRROR representative yesterday, has this to say about the present situation: "Controversies are of no benefit to manager or performer, and I dislike to enter into them. As far as the contracts are concerned, they are the things that really bother a performer or manager least of all. Work is what the performer wants, and both must work in harmony. What we are looking for is good service for the price set. The performer is looking for work at the price set, and when both agree on this price the contract after that is a secondary consideration. Ninety-five per cent. of them are never referred to again, nor have they been for the past twenty-three years that I have been booking acts. When they are brought into question, it is only when some outside agitator, having no interest to further except his livelihood, proceeds to stir up the dissatisfied ones and goad on those whose services are not sought for to the point of desperation."

"The manager's business is to please the public, and he engages the acts that he feels sure will do that. The performer who knows his business and attends to it properly, never has to bother his head about the details of his contract. He knows that if he fulfills his part, which is to entertain the public, that the manager is only too happy to do it. It is only by this co-operation that the vaudeville business can be successfully carried on."

NEW VAUDEVILLE EXCHANGE.

The Packard Vaudeville Booking Company was incorporated a few days ago and is now in active operation. It is affiliated with the Packard Exchange, but is conducted as a separate branch.

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"the best comedy sketch seen here this summer, and so well as it received that it might be said to rival the 'Naked Truth.'"—Philadelphia Ledger, July 23.

"Miss Clayton's impersonation of the wife, was a capital bit of character acting."—Philadelphia Press, July 23.

"—bright and breezy from start to finish."—Philadelphia Inquirer, July 23.

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AMONG AGENTS AND PRODUCERS.

Notes of the Activities of Men Who Are Preparing Novelties for Next Season.

Searl Allen and Jack Burnett are rehearsing Charles Falke's Fashion Plates and Shea's Blue Ribbon Girls, the burlesques for both of which they wrote for this season. They have also delivered a new act to Gilday and Fox, which the latter declare is a winner. They are now writing a new act for Harvey and Len. Burnett's act, A Case of Necessity, which he personally wrote for Arnold and Felix, is being produced this week at Shedy's, New Bedford, and is a dramatic act in one, with a special set. Apropos of their burlesque writing, Charles Falke received the following telegram from Sim Williams, manager of the Imperial, which was recently written and staged by these clever writers: "Show big hit last night; first part beautiful. Allen and Burnett certainly are the fellows."

H. A. Rolfe's Colonial Days, written by W. F. McKenna, was given its initial performances at Freebody Park, Newport, R. I., last week. It has a cast of fifteen people, headed by George F. Hall and Lucille Rogers. The scene is laid in the grounds of a Virginia home in the year 1775. There are several big musical numbers, personally directed by Mr. Rolfe. The act is being shown here for the first time this week at Keith and Proctor's Fifth Avenue Theatre. The Cash Girl is the title of a sketch in which Gus Edwards will present Alice Hanson next season. It will be put on pretentiously, with a company of clever people and will be staged under Mr. Edwards' immediate supervision. Mr. Edwards also announces a sketch, called Past, Present and Future, that he will put on shortly with Orletta and Taylor in the leading roles.

LOOPER MEETS AWFUL DEATH.

"Fearnaught" Wilson, known as the Legion Wonder, a performer who made a specialty of risking his life in hazardous loop acts, was killed in a shocking manner at the Sixth Street Theatre, Coshocton, O., on Monday, Aug. 3, during his performance. The act was called "The Circle of Death," and such it proved to be. The apparatus had been built by Wilson himself, after his own plans.

The scheme was for Wilson, mounted upon a bicycle, and held in his seat by straps, to ride down an inclined plane into the steel jaws of the swing, the bicycle being locked automatically into a steel yoke. The momentum of rider and bicycle released a big spring, which caused four clutches to grasp the wheel firmly, and at the same time loosened three heavy weights, weighing several hundred pounds. These forced the revolution of the big swing, carrying the rider head downward around one complete revolution, completing the semicircle of the second revolution, and then swinging like a pendulum before the machine came to a stop.

The apparatus worked satisfactorily at the matinee, but in the evening one of the straps holding Wilson to the bicycle snapped, and the wheel failed to make the proper connection. The performer was left hanging head downward on the swing, and his head coming in contact with a heavy brace, his brains were dashed out, and death resulted instantaneously. The curtain was lowered as soon as possible, but the audience had fled in a panic. Several women fainted.

THIS WEEK'S ATTRACTIONS.

KEITH & PROCTOR'S FIFTH AVENUE.—La Sylphe, Nat M. Willis, Colonial Days (B. A. Rolfe's new production); We Need the Money, sketch by Charles Kenyon; Four Stewart Sisters, Weston and Young, Watson and Morrissey sisters, Fred Zohedie.

KEITH & PROCTOR'S 125TH STREET.—Henry E. Mazy and company, William Macart, Howard and North, Ed. Morton, Swan and Bamard, Peter Donald and Meta Carson, Swedish-American Quartette, Rose Berri.

ALHAMBRA.—Eva Tangany (second week), Eva Taylor and company, Young and DeVole, Lambert, Otto Brothers, Long Ace Quartette, Lavine and Leonard, Four Nelsons Comiques.

HAMMERSTEIN'S ROOF GARDEN.—Gertrude Hoffman, Memphis Students, Bedini and Arthur, Bernardi, Willie Zimmerman, Unthan, Winsor McCay, Mlle. Louise's Monkeys, Three Madcaps.

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VAUDEVILLE JOTTINGS.

Walter Le Roy, of Le Roy and Clayton, has been engaged by Cohen and Harris as one of the principal members of the company to appear at the new Gaiety Theatre in this city. Some time ago George M. Cohen wrote a new sketch for Le Roy and Clayton, and liked Le Roy's work in it so well that he prevailed on him to achieve the sketch, and the lines and situations will be used as part of the Gaiety piece, with a fine opportunity for Mr. Le Roy to distinguish himself.

Anita Hendrie, David Miles and company, open their regular season in The Marshall, at Proctor's Theatre, Newark, this week, with the other Keith-Proctor houses to follow. They have had a special setting painted for the sketch, showing the interior of a log-cabin, and special attention will be paid to the lighting effects.

Edna Luby sailed for Europe on Saturday, to fill a six weeks' engagement at the Palace, London. She will arrange her specialty to suit the English public. Talkerdomph, the tiger trainer of Boston's, who was badly injured by one of his pets three weeks ago, was again a victim on Aug. 5, when he was clawed slightly by a tiger while giving his performance in the arena.

Little Helen Pullman, who has played Little Claudia in The Prince Charming for the past three years, has been given bookings covering thirty-seven weeks by the United Booking Office, and is to appear in a sketch written for her by A. Holbrook.

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ELABORATE PREPARATIONS UNDER WAY FOR
A VERY BUSY SOCIAL SEASON.

First Ladies' Night Will Take Place on Thursday,
September 10—Conference with Officers of
the White Rats to Take Place September 6—
Myron Gilday Exonerated by Trial Board—
President Norton Will Reappear in Vaudeville
in a New Act—Frank Orth's New Song—John
C. Rice Recovering—Notes and Gossip.

President James J. Norton has altered his plans for this season to some extent. He has decided to spend some time in vaudeville, and will open at Hammerstein's on Labor Day. He has been at the club a great deal during the warm weather, and has spent most of the time in a comfortable chair by the window, through which the best breeze has been coming in a brown study. The result of all this will be shown when he makes his reappearance, for he promises an entire new line of talk. He has always been one of the most original comedians in the profession, and his friends are eagerly looking forward to see what form his novelty will assume. He takes regular exercise almost every day, riding hither and thither in his motor car.

Jack Norworth is one of the busiest men in town these days. He is appearing twice daily at Brighton Beach, and spends his mornings supervising the finishing touches to Six Little Sailors, his sketch, that will receive its first production at Proctor's Newark next week. Charles Nevins will be in charge of the company, and Norworth expects good results from the act, which will probably enjoy a long season. He is also evolving a few new songs that he hopes will strike the popular fancy, and has one in his mind that he says will be a positive hit as soon as he can fit the rhymes and music together.

Charles E. Evans and his wife, professionally known as Helene Phillips, will sail for Europe to-morrow on the Adriatic. The death of their infant son has completely unnerved both Mr. and Mrs. Evans, and they decided that the best thing under the trying circumstances will be an ocean voyage. They expect to return in time for Mr. Evans to begin his regular season in vaudeville, which has already been booked.

The social side of the Club will be given more attention than usual this year, and the festivities will start early in the season, with a number of good times outlined to follow. The first affair will be a Ladies' Night, that will be given on Thursday, Sept. 10. In spite of his mild protest, First Vice-President Francis Morey has been appointed Chairman of the committee of arrangements, and he has already started in to make the affair one that will outshine all past efforts. Admission will be by card only, which must be presented at the door. Those who neglect to obtain cards will positively not be admitted.

The Club has received a letter from the secretary of the board of directors of the White Rats in reference to a plan for a proposed working agreement. Committees have been appointed and conferences have been held in the past, but nothing of importance has resulted. From the tone of the letter just received, it would seem that the White Rats have an idea to present, and at the meeting held on Sunday, Aug. 9, the secretary of the Comedy Club was instructed to send a letter of invitation to the officers and board of directors of the White Rats to attend the meeting of the Club, to be held on Sunday, Sept. 6, at which time they will be given the privilege of the floor, and an informal discussion will be held.

At a meeting of the Board of Directors, held on Saturday, Aug. 8, sitting as a trial board, the matter of Myron Gilday, of Gilday and Fox, came up for adjustment. Mr. Gilday was charged with breaking a contract with the Western States Vaudeville Association during the past season. The board, after hearing the evidence, failed to see where Gilday was wrong, and he was fully exonerated. Gilday had a ten weeks' contract with the Western States people, and just before starting for the West, he received a letter and a telegram, telling him that unless he cut his salary \$15, he could consider the contract null and void. Without reply he went West and played first in San Francisco. On salary night the manager deducted \$15, and Gilday refused to accept the cut. He was finally given the full amount, and on account of the hit made, was told that the full ten weeks would be played in and about San Francisco. At the end of five weeks he was told he would have to go North, and he refused and signed with Sullivan and Connelley. An injunction was sought by the Western States Association, but the judge threw the matter out of court, ruling that the contract was not valid. On this, the V. C. C. Board based its decision. The club, while it is ready to protect managers as well as performers, felt that a court decision was a good precedent to go by, and accordingly found in favor of Mr. Gilday.

Frank Orth's new song, "Mrs. Grundy," promises to be a big hit, as several well-known performers have promised to put on "The Muses are Original," and the melody very much Orth, which usually spells success.

Frank Coombs, who has been singing tenor solos on the Steel Pier at Atlantic City all season, was in town for a few hours on Monday, looking after the bookings of Frank Coombs and Muriel Stone.

Frank Randolph is at the Empire, Hoboken, and Arthur Forbes is playing at the Fifth Avenue this week.

John C. Rice, of Rice and Cohen, has so far recovered from his recent accident that he feels that he will be able to resume work within two weeks, if necessary.

The Cohen and Harris Minstrels at the New York include the following members: George Thatcher, Julian Eltinge, Eddie Leonard and James Rice, and all are giving splendid accounts of themselves. On the roof in the Follies of 1908 are George L. Bickel, Harry Watson and Third Vice-President Louis Harrison.

William Robins is delighted with his success in presenting Shore Folks last week, at Proctor's, Newark, and is now awaiting the verdict of the managers.

PASTOR'S TO BE REMODELED.

Pastor's Theatre, which will be remodeled and used as a burlesque house next season, is to be remodeled to some extent, at an estimated cost of \$5,000. Thomas W. Lamb, acting as architect for the Tammany Society, has filed plans for the improvement. The principal change will be the removal of the old front stoop, upon which thousands of performers have loved to linger and discuss their triumphs and failures. It will be replaced by a street-level entrance, with an ornamental marquee, supported by Corinthian pillars and surmounted by an elaborate lighting arrangement. The interior of the house will be changed slightly, and it will be thoroughly redecorated.

RESCUED FROM DROWNING.

Beatrice Harlow, who was playing an engagement at Toledo last week, sought diversion on Wednesday evening last by joining a party of friends who were indulging in the pastime of shooting the chutes at Riverside Park. An exuberant youth rocked the boat while it was skimming over the pond at the bottom of the chutes, and it was capsized. Congressman Ralph Cole, of Findlay, O., was among the spectators, and he dived in at once and swam to the rescue. He saved Miss Harlow and another young woman.

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The accident and rescue were witnessed by thousands of people. One young man who was in the boat was drowned.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Books will be furnished on application. The names of performers with combinations are not published in this list.

Abel and Irwin—Fontaine Ferry, Louisville, Ky., 10-15.
Acker and Collins—Trenton, N. J., 10-15.
Adams, Mabelle—Farm, Toledo, O., 10-15.
Adams and White—Minerva Park, Peru, Ind., 10-15.
Adler, Felix—Keith's, Boston, 10-15.
Ahearn Troupe—Shea's, Boston, 10-15.
Alexander Bros. and Brady—Young's Pier, Atlantic City, N. J., 10-15.
Allen, Leon and Bertie—Family, Washington, O., 10-15.
Allman, Joe—Sagamore, Mich., 10-15, Ramona Park, Grand Rapids, Mich., 17-22.
Alpha Trio—Crystal, Milwaukee, Wis., 10-15.
American Comedy Four—Myer Lake, Casino, Canton, O., 10-15.
Ames and Corbett—Henderson's, Coney Island, N. Y., 10-15.
Appelwaite and Whiteside—Indiana, Columbus, O., 10-15.
Ardo and Eddo—Solmer Park, Montreal, Can., 10-15.
Arlington Four—Olympic, Chicago, 10-15.
Arnold, Chas.—Bennett's, Milaca, Minn., 3-20.
Arnold, Prof., and Animals—Chester Park, Clinton, 10-15.
Ashton, Margaret—Empire, Portsmouth, Eng., 10-15.
Bicknell, Eng., 17-22.
Austin, Tossing—Palace, Blackburn, Eng., 10-15.
Palace, Harlequin, Eng., 17-22, Palace, Warrington, Eng., 24-25, Palace, Burnley, Eng., 31-Sept.
5, Palace, Southampton, Eng., 7-12.
Ballots, The—Keith's, Phila., 10-15.
Ballister Sisters—Ontario Beach Park, Rochester, N. Y., 10-15.
Barr, Hughes—Orph., Los Angeles, 10-22.
Barry, Katie—Orph., Oakland, Cal., 2-16, Orph., Los Angeles, 17-22.
Barry and Wolford—Morrison's, Rockaway Beach, L. I., 10-15, Music Hall, Brighton Beach, L. I., 17-22.
Bartholomew's—Cockade—Algonquin, Altan, Ill., 10-15.
Batesman, Louie W.—Lyric, Houston, Tex., 10-15.
Battis, Wm. Carl—Pine Lake, Ind., 3-Sept. 2.
Beadley Sisters—Star, Cleveland, 10-15.
Bedford and Arthur—Hammerstein's Roof, N. Y., 10-15.
Bennett Sisters—Three—Valley, Syracuse, N. Y., 10-15.
Bennington, Billy and Daisy—Olympia Park, Chattanooga, Tenn., 3-15.
Bernard—Hammerstein's Roof, N. Y., 10-15.
Bernard and Stella—Olympic Park, McKeesport, Pa., 10-15.
Berry, Rose—K. and P., 125th St., N. Y., 10-15.
Bertram—Maj., Chgo., 10-15.
Big City Quartette—Orph., Frisco, Cal., 10-15.
Black City Four—Lexington Park, Boston, 10-15.
Blake and Amber—Hippodrome, Belfast, Ire., 17-22.
Blivell, Dublin, Ire., 24-29, Hippodrome, Norwich, Eng., 31-Sept. 5.
Blond, Eleanor—Grand, Victoria, B. C., 10-15.
Blondell, Ed—Shea's, Buffalo, N. Y., 10-15.
Bonetti Bros.—Paragon Park, Boston, 10-15.
Boudin and Quinn—Highland Park, Brockton, Mass., 10-15.
Bowers, Walters and Crocker—Shea's, Buffalo, N. Y., 10-15, Shea's, Toronto, Can., 17-22.
Bowen and Florence—Wonderland, Beverly Beach, Mass., 10-15.
Bowman Bros.—Hippodrome, Milwaukee, Wis., 10-15.
Boys in Blue—Orph., Keith's, Boston, 10-15.
Brama, Musical—Collins's, Columbus, O., 10-15.
Breen, Harry—Columbus, O., 13-Sept. 5.
Broadway Quartette—Henderson's, Coney Island, N. Y., 10-15.
Brown and Wright—Henderson's, Coney Island, N. Y., 10-15.
Brown Bros. Four and Healey—Ramona Park, Grand Rapids, Mich., 10-15.
Browne, Cylind—Steepchase, Atlantic City, N. J., 10-15.
Buch Bros.—Temple, Detroit, Mich., 10-15.
Bundy and Ruddy—Norman Park, Boston, 10-15.
Burkha, The—Bijou, Calumet, Mich., 10-15.
Buckhart, G.—Casino, Savannah, Ga., 10-15.
Burrows and Travis—Pequet Park, Springfield, Mass., 10-15.
Butterfield, Otis—Collins's Garden, Columbus, O., 10-15.
Byron and Langdon—Orph., Minneapolis, Minn., 10-22.
Carver Bros.—Keith's, Boston, 10-15, Keith's, Portland, Me., 17-22.
Carr Trio—Valley City, N. D., 10-15.
Carson Bros.—Maj., Ottawa, Ill., 10-15.
Cassidy, Eddie—Steel Pier, Atlantic City, N. J., May 25-Sept. 10.
Casaday's, James J. Minstrels—Ocean Pier, Sea Lake City, N. J., 10-15, Tumbling Run Park, Potomac, Va., 17-22.
Charles, Helen—Derby, Castle Douglas, Eng., 3-15.
Chevalier, Louis—Star, Seattle, Wash., 10-15.
Cibelli Bros.—Proctor's, Newark, N. J., 10-15.
Cinquavalli, Paul—Oxford, London, Eng., Aug. 3-Sept. 5.
Claire, Ina—Fairland Park, Panama, N. J., 10-15.
Clarke, Wilfred—Maj., Chgo., 10-15.
Clarke and Babcock—Keith's, Boston, 10-15, Shea's, Buffalo, 17-22.
Clarke and Temple—Riverside Park, Saginaw, Mich., 10-15.
Clark and Bergman—Norman Park, Boston, 10-15.
Clare and Radcliffe—Hammerstein's Roof, N. Y., 10-15.
Clayton and Drew—Park, Grand Rapids, Mich., 10-15.
Clifford, Harry—Family, Pittsburgh, 10-15.

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Helm Children—Nippon Park, Milford, Mass., 10-15.
Hendrie and Miles—Proctor's, Newark, N. J., 10-15.
Herron, Bertie—Orph., Oakland, Cal., 10-15.
Hess, Ralph C.—Keith's, Phila., 10-15.
Hill and Whitaker—York, Eng., 10-15.
Hilbert and Warren—Keith's, Phila., 10-15.
Hill, Florence—Family, Pittsburgh, 10-15.
Hill and Edmunds—Family, Pittsburgh, 10-15.
Hodges and Lanchmere—Pequet Park, Springfield, Mass., 10-15.
Hoerlin, Lillian—Prague, Austria, Aug. 1-14, Apollo, Vienna, Austria, 15-Sept. 20.
Hoffman, Gertrude—Hammerstein's Roof, N. Y., June 28-Aug. 15.
Hopper, Lightning—Proctor's, Newark, N. J., 10-15.
Howard and Howard—Maj., Chgo., 10-15.
Howard and North—K. and P., 125th St., N. Y., 10-15.
Howard Bros.—Ramona Park, Grand Rapids, Mich., 10-15, Chgo., 17-22.
Howard, Joan and Wiles—Maj., Chgo., 10-15.
Huehn and White—Perth Amboy, N. J., 10-15.
Hurley, The—Madford Boulevard, Boston, 10-15.
Huston, Arthur—Bennett's, Montreal, 10-15.
Hutchins—Empire, Newcastle, Eng., 10-15, Empire, Edinburgh, Scot., 17-22, Empire, Glasgow, Scot., 24-30.
Imperial Musical Trio—Sacandaga Park, Gloversville, N. Y., 10-15.
Ingram and Walters—Bijou, Marietta, Wis., 10-15.
Irving, Musical—Hippodrome, Harrisburg, Pa., 10-15.
Jackson and Douglas—Family, Pittsburgh, 10-15.
Jackson, Jack and Ollie—Bijou, Aberdeen, S. D., 10-15.
Jacobs, Does—Henderson's, N. Y., 10-15.
Janet, Ada—Crystal, Milwaukee, Wis., 10-15.
Janet, Sadie—Shea's, Toronto, Ont., 10-15.
Japanese Troupe—Lexington Park, Boston, 10-15.
Jennings and Renfrew—Olympia Park, McKeesport, Pa., 10-15.
Jewetta, Hayes and Lind—Atlantic Garden, Atlantic City, N. J., 3-15.
Johnston, The Musical—Empire, Johannesburg, South Africa, 24-30.
Jolly and Wild—White City, Dayton, O., 10-15, Chicago, 17-22.
Jones and Walton—Spring Grove Park, Springfield, O., 10-15.
Jones, Katie—Family, Pittsburgh, 10-15.
Joestria, The—Maj., Chgo., 10-15.
Josselin Trio—Shea's, Toronto, Ont., 10-15.
Julian and Dyer—Crystal, Milwaukee, Wis., 10-15.
Judge, Harvard—Vanity Fair, Prov., 10-15.
Kaufman, Robt. and Ines—Roanoke's, Vienna, Austria, Aug. 15-Sept. 20.
Keene—Pequet Park, Springfield, Mass., 10-15.
Keene and Adams—Pavilion, Fort Irish, Ind., June 1-23.
Kelcey, Alfred—Olympic, Chgo., 10-15.
Kellar—Glen Haven Park, Rochester, N. Y., 10-15.
Kelly and Ashby—Cardiff, Wales, 17-22, Bath, Eng., 24-29, Southampton 31-Sept. 5, Blackburn, Eng., 7-12, Burnley, Eng., 14-19.
Kelly and Kent—Music Hall, Brighton Beach, L. I., 10-15.
Kennedy and Doyle—Lake Pontcharre Park, Pittsburg, Mass., 10-15.
Kessner, Nippon Park, Milford, Mass., 10-15.
Kieft, Four Musical—Idora Park, Youngstown, O., 10-15.
Kollins, Stuart, and Carmen Sisters—Crystal, Denver, 17-22.
La Grandall, Miss—Riverside Park, Saginaw, Mich., 10-15.
La Mano Bros.—Proctor's, Newark, N. J., 10-15.
La More and Valvano—Paragon Park, Boston, 10-15.
La Nore, Chas.—White City, Chgo., 3-15.
La Sylphes—K. and P., 6th Ave., N. Y., 10-15.
Labert—Alhambra, N. Y., 10-15.
La Vallette, Ruth—Family, Pittsburgh, 10-15.
Lamb's Manikins—Mannion's Park, St. Louis, 10-15.
Lancaster, Tom—Tumbling Dam Park, Bridgton, Me., 10-15.
Lanky's A Night on a House Boat—Orph., Los Angeles, Cal., 10-22.
LASKY'S PIANOFRIENDS (JESSE L.)—Grand, Boston, Mont., 17-22.
Lasky's, The—Maj., Chgo., 10-15, Ramona Park, Grand Rapids, Mich., 17-22.
Lasky's Military Octette—Orph., San Fran., 3-15, Orph., Oakland, Cal., 17-20.
Lasky's Night on a Houseboat—Orph., Los Angeles, Cal., 3-15, Orph., Portland, Ore., 24-29.
Latina, Mlle.—Bennett's, Montreal, 10-15.
Latona, Frank and Jen—Hippodrome, Scarborough, Eng., 10-15.
Lawrence and Tamlyn—Savin Rock Park, New Haven, Conn., 3-15.
Le Croix, Paul—Keith's, Phila., 10-15.
Leander Bros.—Bijou, Duluth, Minn., 10-15.
Le Dent—Music Hall, Brighton Beach, L. I., 10-15.
Leipsig—Orph., Salt Lake City, U., 9-15.
Leonard and Anderson—Shea's, Buffalo, 10-15.
Leonard and Phillips—Lyric, Pittsburgh, 10-15.
Leonhart, Al—Grand, Portland, Ore., 10-15.
Leroy, Jack P.—Yale, Wichita, Kan., 3-15.
Les Alberts—Vanity Fair, Prov., 10-15.
Lewis and Harr—Hershey, Pa., 10-15, Bridgton, N. J., 17-22.
Linton and Lawrence—Shea's, Toronto, Ont., 10-15.
Litchfield, Mr. and Mrs. Nell—Sacandaga Park, Gloversville, N. Y., 10-15, Valley, Syracuse, N. Y., 17-22.
Lloyd and Garrison—Columbia, Clinton, 10-15.
Lorne, Oscar—Wigwag, San Fran., Cal., 10-15.
Lowande Bros.—Paragon Park, Boston, 10-15.
Lucas, The—Farm, Toledo, O., 10-15.
Lucier, Fred and Bea—Grand, Butte, Mont., 10-15.
McCarty, Wm.—K. and P., 125th St., N. Y., 10-15.
McCay, Wm.—Hammerstein's Roof, N. Y., 10-15.
McCloud and Melville—Maj., St. Paul, Minn., 10-15.
McConnell and Simpson—Bennett's, Montreal, 10-15.
McDonough, Ethel—Keith's, Phila., 10-15.
McDowell, John and Alice—Grand, Hamilton, O., 17-22.
McGrath and Paige—Casade Park, New Castle, Pa., 10-15.
McNeil, Adele—Fontaine Ferry, Louisville, Ky., 10-15.
McNish and Penfold—Grand, Pittsburgh, 10-15, Shea's, Buffalo, 17-22.
McVoy, Dan—Collins's Garden, Columbus, O., 10-15.
Macario, Wm.—K. and P., 125th St., N. Y., 10-15.
Mack, Eddie and Dot Williams—Shea's, Buffalo, 10-15.
Mack, Wilbur—Orph., Portland, Ore., 17-22.
Madcapa, Three—Hammerstein's Roof, N. Y., 10-15.
Majestic Musical Four—Forest Highlands, St. Louis, 10-15.
Malton, Frank—Empire, San Fran., Cal., 10-15.
Manolo Family—Monroe Park, Seattle, Ala., 10-15.
Mantell's Marimettes—Luna, Seattle, Wash., 1-Sept. 20.
Marcell's Art Studies—Orph., Denver, Colo., 10-22.
Marion and Weiner—Lexington Park, Boston, 10-15.
Marshall, Dancing—Tampa, Fla., 10-15, Miami, Fla., 17-22.
Martelli Trio—Lobby's, Phila., 10-15.
Martinez and Martinez—Junction Park, New Brighton, Pa., 10-15.
Martinetto and Sylvester—Orph., Frisco, Cal., 9-22.
Martini and Maximilian—Madford Boulevard, Boston, 10-15.
May, Ethel—Empire, Quincy, Ill., 3-15, Mishler, Altona, Pa., 17-22.
Mayfair, The—Spot Park, Wilmington, Del., 10-15.
Maynard, Chas.—Luna Park, Wash., 3-4.
Mead Troupe—Henderson's, Coney Island, N. Y., 10-15.
Mick, Marvonus—East End Park, Memphis, Tenn., 3-15.

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Monley, Dan—Keith's, Phila., 10-15.
Mered, Will, and Dog—Wonderland Park, Boston, 3-15.
Merritt and Love—Pantage's, Seattle, Wash.—Indefinite.
Middleton's Military Girls' Quartette—Valley, Syracuse, N. Y., 10-15. Sacandaga Park, Gloversville, N. Y., 17-22.
Midway and Carlisle—Orph., Denver, Colo., 10-15.
Military Girls' Quartette—Valley, Syracuse, N. Y., 10-15.
Miller Sisters—Collins' Garden, Columbus, O., 10-15.
Miller, Dick—Seaside Temple, Prov., 10-15.
Minerva—Luna Park, Wash., 10-15.
Minting—Ontario Beach Park, Rochester, N. Y., 10-15.
Mitchell, Abbie, and Students—Hammerstein's Roof, N. Y., 10-15.
Moore and Harrison—Park, Fallanden, N. J., 10-15.
Montgomery and Moore—Shea's, Buffalo, N. Y., 10-15.
Montrose Troupe—Keith's, Phila., 10-15.
Moran and Wiser—Ronacher's, Vienna, Austria, 15-Sept. 30.
Morton, Ed.—K. and P. 125th St., N. Y., 10-15.
Moshier Trio—Norumbega Park, Boston, 10-15.
Mozarta, The—Grand Victoria, B. C., 10-15, Grand Portland, Ore., 17-22.
Mudae, Eva—Forest Highlands, St. Louis, 10-15.
Mullen and Correll—Keith's, Boston, 10-15, Keith's, Phila., 17-22.
Murray Sisters—Keith's, Boston, 10-15.
Myers and Ross—Keith's, Phila., 10-15.
Myrie and Orth—Ingersoll Park, Des Moines, Ia., 10-15. Unique, Minneapolis, Minn., 17-22.
Nan Kichl Troupe—Ontario Beach Park, Rochester, N. Y., 10-15.
Nelson, Comique—Alhambra, N. Y., 10-15.
Newton and Homan—Hippodrome, Milwaukee, Wis., 10-15.
Noble and Brooks—Bijou, Winnipeg, Man., 10-15.
Noblette and Marshall—Olympic, Chgo., 10-15.
Norris, Two—Lagoon, Cinl., 10-15.
Norworth, Jack—Music Hall, Brighton Beach, L. I., 10-15.
O'Donnell and Golden—Orph., Schenectady, N. Y., 3-15.
O'Loughlin—Hippodrome, Milwaukee, Wis., 10-15.
Oneda—Chester Park, Cinl., 10-15.
Onesta Sisters—Luna Park, Pittsburgh, 10-15.
Outbank and Blanchett—New Renaissance Park, Troy, N. Y., 3-8.
Ott Bros.—Alhambra, N. Y., 10-15.
Overlur Trio—Cebra Park, Jamestown, N. Y., 10-15.
Palmer and Lewis—Forest Casino, Rocky Point, Prov., 10-15.
Pander, Bobby and Bros.—Shea's, Buffalo, N. Y., 10-15.
Pantner, Willie—Music Hall, Brighton Beach, L. I., 10-15.
Pattena, Three—Lexington Park, Boston, 10-15.
Paulson, Goldie and Lee—Valley, Syracuse, N. Y., 10-15.
Phantoms, Phantastic—Henderson's, Coney Island, N. Y., 10-15.
Phillips and Lane—Island Park, Easton, Pa., 10-15.
Phillips, Edna—Orph., Salt Lake City, N. Y., 10-15.
Phillips, Wendell—Wonderland Park, Indianapolis, Ind., 3-15.
Powers, Grace, and Her Rosebirds—Lubin's, Phila., 10-15.
Pramps Musical Four—Henderson's, Coney Island, N. Y., 10-15.
Quaker City Quartette—Lakeside Park, Akron, O., 10-15.
Rainbow Sisters—Middletown, O., 10-20.
Rand's Dogs—Luna Park, Wash., 10-15.
Rastus and Banks—Kew-Forest, St. Petersburg, Russia, June 29-Aug. 15. Ermitage, Moscow, Russia, 17-Sept. 10.
Rawls and Von Kaufman—Vandeville, Kankakee, Ill., 10-15.
Readings, Four—Fontaine Ferry, Louisville, Ky., 10-15.
Reed and Earl—Family, Washington Court House, O., 10-15.
Rey's Comedy Circus—Henderson's, Coney Island, N. Y., 10-15.
Reynolds and Donegan—Olympic, Chgo., 10-15.
Rialto Quartette—Pantage's, Seattle, Wash., 10-22.
Rianco, Four—Orph., Frisco, 2-15, Orph., Oakland, Cal., 17-22.
Rich Duo—Bijou, Piqua, O., 10-15.
Richards, Ellen—Olympic Park, McKeesport, Pa., 10-15.
Richards, Harry—Fontaine Ferry, Louisville, Ky., 10-15.
Rhindola, The—Keith's, Boston, 10-15.
Ritter, Max, and Grace Foster—Standard, London, Eng., 10-15. Lyric, Liverpool, Eng., 17-22. Norwich, Eng., 24-30. Ipswich, Eng., 31-Sept. 5. Queen's, London, Eng., 7-12.
Robertson and Fanchetta—Park, Melville, N. J., 10-15.
Roby, Dan—Summit Park, Evansville, Ind., 10-15.
Rock and Fulton—Hammerstein's Roof, N. Y., 10-15.
Rogers, Robt., and Louise McIntosh—Norumbega Park, Boston, 10-15.
Roland, Earl—Lagoon, Cinl., 10-15.
Rolle's Colonial Days—K. and P. 5th Ave., N. Y., 10-15.
Rolle's Six Little Girls and a Teddy Bear—Shea's, Toronto, Can., 10-15.
Rolle's Ye Colonial Septette—Empire, San Fran., 27-Aug. 4.
Rolle's Fun in a Boarding House—Trent, Trenton, N. J., 17-22.
Romanoffs, The—Junction Park, New Brighton, Pa., 10-15.
Ronsides, Three—Electric Park, Detroit, Mich., 10-15.
Rooney and Girard—Forest Casino, Rocky Point, R. I., 3-15.
Rosaire and Doretto—Benett's, Montreal, 10-15.
Rostars, The—White City, Dayton, O., 10-15.
Rousse and Marlow—Keith's, Phila., 10-15.
Rosen, Jimmy—Glen Haven Park, Rochester, N. Y., 10-15.
Russell, Jessie—White City, Louisville, Ky., 10-15.
Ryan and White—Oakford Park, Greensburg, Pa., 10-15.
St. Clair and Lane—Luna Park, Buffalo, N. Y., 10-15.
Sallibury, Mary—Bijou, Green Bay, Wis., 10-15.
Salmo, Juno—Sacramento, Cal., 10-15, Oakland, Cal., 17-22.
Salvage, Lee—Mad, Chgo., 10-15.
Sandwines, The—Keith's, Boston, 10-15.
Sanford and Darlington—Rock Springs Park, E. Liverpool, O., 10-15.
Santards, Four—Lagoon, Cinl., 10-15.
Santard and Marlow—Bellevue, O., 10-15.
Sartons, The—Mad, Chgo., 10-15.
Schindler, Geo.—Olympic, Chgo., 10-15.
Schmidt, Herr—Luna Park, Pittsburgh, 10-15.
Schrode and Mulvey—Keith's, Boston, 10-15.

Scotch Lassies—Music Hall, Brighton Beach, L. I., 10-15.
Scott, Everett—Shea's, Toronto, Ont., 10-15.
Sears, Gladys—Steeplechase, Atlantic City, N. J., 10-15.
Seymour, O. G.—Robinson Park, Ft. Wayne, Ind., 3-15. Forest Highlands, St. Louis, Mo., 17-22.
Shannons, Four—Lyric, Clinton, Ill., 10-15.
Sharp Bros.—Hammerstein's Roof, N. Y., 10-15.
Sheath, Gown Girls—Four—Music Hall, Brighton Beach, L. I., 10-15.
Shrewsbury Sisters—Aldrome, Dalhart, Tex., 10-15.
Simms, Willard—Music Hall, Brighton Beach, L. I., 10-15.
Singing Four—Sacandaga Park, Gloversville, N. Y., 10-15.
Smil and Kessner—Medford Boulevard, Boston, 10-15.
Smiths, Aerial—Palais d'Or, Brussels, Belg., 3-15.
Stanley, Amy, and Pinks—Olympic, Chgo., 10-15.
Stadium Trio—Whitely Park, Wheeling, W. Va., 10-15.
Steger, Julius—Music Hall, Brighton Beach, L. I., 10-15.
Stewart-Thomas Trio—Park, Bayonne, N. J., 10-15.
Stelling and Revell—Palace, Hull, Eng., 10-15. Empire, Leeds, Eng., 17-22. Grand, Bolton, Eng., 24-29.
Stern, Sam—Benett's, Montreal, 10-15.
Stewart Sisters—K. and P. 5th Ave., N. Y., 10-15.
Stirling Little Players—Keith's, Phila., 10-15.
Sutcliffe, Troupe—Brussels, Belg., 17-Sept. 5. Antwerp, 7-19.
Swingall and Helms—Maj., St. Paul, 10-15. Unique, Minneapolis, Minn., 17-22.
Swan and Bamford—K. and P. 125th St., N. Y., 10-15.
Swedish American Four—K. and P. 125th St., N. Y., 10-15.
Sylvan and O'Neill—Electric Park, Newark, N. J., 10-15.
Symonds, Jack—Woodlyn Park, Camden, N. J., 10-15.
Takesawa Japs—Farm, Toledo, O., 10-15.
Tanguay, Eva—Alhambra, N. Y., 3-15.
Tanna—Cascade Park, New Castle, Pa., 10-15.
Tanner and Gilbert—Keith's, Phila., 10-15.
Tarpella, Frances—Forest Highlands, St. Louis, 10-15.
Taylor, Eva—Alhambra, N. Y., 10-15.
Terrora, London—Forest Casino, Rocky Point, Prov., 10-15.
Terry and Lambert—Pavilion, London, Eng., Aug. 10-Sept. 5. Hackney, Eng., 7-12.
Thomas, Georgia—Family, Pittston, Pa., 10-15.
Thornton, James—Proctor's, Newark, 10-15.
Townsend, Charlotte—Des Moines, Ia., 10-15. Temple, Detroit, Mich., 17-22.
Trainer and Dale—Pantage's, Victoria, B. C., 10-15.
Valdare Troupe—Hammerstein's Roof, N. Y., 3-15.
Valetta and Tompson—Collins' Garden, Columbus, O., 10-15.
Van Dyke and Eaton—Kookuk, Ia., 27-15.
Van Haven—Lyric, Junction City, Kan., 10-15.
Van Valer, Brooke—Maj., Chgo., 3-15.
Vardella, The—Star, New Kensington, Pa., 10-15.
Vassar and Arken—Luna Park, Scranton, Pa., 3-15.
Verdi, Vernon—Keith's, Boston, 10-15.
Verne and Verne—Grand, Florida, Ill., 10-15.
Vintona, The—Scenic Temple, Prov., 10-15.
Virginia Rolla, Four—Chester Park, Cinl., 10-15.
Von Merkle, Baroness—Hippodrome, Milwaukee, Wis., 10-15.
Ura Rial, Marion—Forest Casino, Rocky Point, Prov., 10-15.
Waldron, Belle—Lagoon, Cinl., 10-15.
Walker, Nellie—Grand, Portland, Ore., 17-22.
Wall, James—Indiana, Columbus, O., 10-15.
Walsh, Julia—Scenic Temple, Prov., 10-15.
Warda, Al—Aldrome, Hammond, Ind., 10-15.
Watson and Morrissey Sisters—K. and P. 5th Ave., N. Y., 10-15.
Watson and Young—K. and P. 5th Ave., N. Y., 10-15.
Watson's Farmyard—Olympic, Chgo., 10-15.
Watson's Sam, Circus—Olympic, Chgo., 10-15.
Weaver, Frances—Keith's, Boston, 10-15.
Weaver, Frank L.—Riverside Park, Balto., 13-Sept. 10.
Webb, Harry L.—Orph., Denver, Colo., 10-15.
Webb's, Capt., Seals—Medford Boulevard, Boston, 10-15.
Webb's, Eight—Lagoon, Cinl., 10-15.
We Need the Money—K. and P. 5th Ave., N. Y., 10-15.
West and Mack—Crystal, Milwaukee, Wis., 10-15.
West and Van Stien—Music Hall, Brighton Beach, L. I., 10-15.
Weston and Young—K. and P. 5th Ave., N. Y., 10-15.
Whipple, Waldo—Riverside Park, Bangor, Me., 10-15.
White, Porter J.—Maj., Chgo., 10-15.
White and Simmons—Keith's, Boston, 10-15.
Whitely, Ethel, and Pinks—Palace, Belfast, Ire., 10-15.
Whitely and Bell—Luna Park, Wash., 10-15.
Whittle, W. E.—Palace, Hartlepool, Eng., 10-15.
Williams and Stevens—National, Chgo., 10-15.
Williams, Frank and Della—Coney Island, Utica, N. Y., 10-15.
Williams and Gordon—Ramona Park, Grand Rapids, Mich., 10-15.
Williams Duo—Family, Des Moines, Ia., 10-15.
Willis, Nat. M.—K. and P. 5th Ave., N. Y., 10-15.
Willis and Hassan—Ingersoll Park, Des Moines, Ia., 10-15.
Wilson, Mac—Grand, Butte, Mont., 3-15.
Winchman's Animals—Fontaine Ferry, Louisville, Ky., 10-15.
Winter, Winona—Shea's, Buffalo, N. Y., 10-15.
Winton, J. W.—Alhambra, London, Eng., July 13-Aug. 22. Carlisle, Eng., 24-29. Palace, Glasgow, Scot., 31-Sept. 5.
Witt's Singing Colosseum—Shea's, Buffalo, N. Y., 10-15.
Wordette, Estelle—Medford, Boulevard, Boston, Mass., 10-15.
Worthless, The—Glen Haven Park, Rochester, N. Y., 10-15.
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Pa., 10-15. Junction Park, New Brighton, Pa., 17-22.
Yeoman, Geo.—Chester Park, Cinl., 10-15.
Young and De Vole—Alhambra, N. Y., 10-15.
Zamora Family—Electric Park, Kankakee, Ill., 10-15.
Zamoras, The—Luna Park, Pittsburgh, 10-15.
Zazel and Vernon—Grand, Sacramento, Cal., 17-22.
Zemo-Zemo Troupe—Indiana, Columbus, O., 10-15.
Zingarella—Celebration, Berlin, Pa., 10-15.
Zancas, The—Empire, Holloway, Eng., 10-15. Empire, Stratford, Eng., 24-30.
Zarrell Bros.—Rock Springs Park, E. Liverpool, O., 10-15.
Zimmerman, Willy—Hammerstein's Roof, N. Y., 10-15.
Zobedie, Fred—K. and P. 5th Ave., N. Y., 10-15.

VAUDEVILLE JOTTINGS.

Geo Edwards' Country Kids left New York last week, following School Boys and Girls and the Blonde Typewriters, all of which have extensive Western bookings.

Louie F. Werba has gone to the Thousand Islands, where he will astonish the natives and others with some of the latest wrinkles in New York haberdashery.

Amelia Summerville has been given the time over the Orpheum Circuit that was to have been filled by James Stewart, the English comedian.

Billy Walsh has placed two one-act playlets in vaudeville for the coming season, and is at work on one in which a well-known legitimate star will appear shortly after the holidays. Walsh, Lonch and company closed a season of forty-eight weeks with Fred Irwin's Big Show, and will present their act, Huckleberry Run, with the same company this season. Mr. Walsh and his wife (Leah Starr) are spending their vacation at Atlantic City, and Mr. Lynch is enjoying the Summer at Herculano, N. Y.

Frank Jones, of Percy G. Williams' forces, is away on an extended vacation, recuperating from overwork. His place is being temporarily filled by Arthur Klein.

La Millas is the name of the newest Salome. She is to make her debut at the Casino Theatre, Astor Park, on Aug. 11, and has been booked for a long tour.

Harry Mountford is expected to return from Chicago to-day with news of a theatre deal that may prove important for the White Rats. The outing held at Uner Park on Thursday last was quite successful in spite of the rainy weather.

Hollis E. Cooley, Joseph Brooks and J. W. Jacobs,

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as a committee of arbitrators in the La Sylphe matter, have decided that the contract for ten weeks, beginning Sept. 7, made between La Sylphe and Weber and Rush must be fulfilled. There is no appeal from this verdict.

BROOKLYN THEATRES.

Payton's Theatre, redecorated, and looking epoch and span, reopened with a matinee on Monday, Aug. 10, with Cora Payton's Stock company in A Modern Magdalen. Minna Phillips is the leading woman, and all the favorites of last season have been retained. Next week, If I Were King.

At Blaney's Johnny Hoey is the star in The Boy Detective. Next week, A Crook's Slave's Revenge.

SEASIDE AMUSEMENTS.

The bill at Henderson's Coney Island, week of Aug. 10, includes: Elite Musical Four, Jacob's dogs, Ames and Corbett, Spinnell Brothers, Four South Gown Girls, Frampin Musical Four, Rex's Comedy Circus, Broadway Quartette, Phantastic Phantoms, Hafford and Mantell, the McMain Troupe, Brown and Wright.

Manager David Robinson, of Brighton Beach Music Hall, offers Julius Steger and company, Willard Simms and company, Jack Morworth, Willy Panther Troupe, Max Witt's Scotch Lassies, Kelly and Kent, West and Van Allen, and La Dent.

Marlowe Lee's and his band are in their last week at Manhattan Beach.

An old-fashioned minstrel show holds the boards at Dreamland, and the fine circus is up to the standard.

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